

THE ART-UNION.



LONDON, AUGUST 1, 1846.

ILLUSTRATED TOUR
IN THE MANUFACTURING DISTRICTS.

THE IRON WORKS OF COALBROOKDALE.

COALBROOKDALE is situated on the upper course of the Severn, in the county of Shropshire, and is connected with a range of hills, among which the peak of the Wrekin is remarkably prominent and conspicuous. The natural scenery of the dale is beautiful rather than romantic: the rocks by which it is enclosed are limestone, and, as is invariably the case in such stratification, there are no sharp peaks or abrupt precipices in the range; the hills rise in swelling curves and the various prominences which project into the dale are all gracefully rounded, many of them seeming as if Hogarth's line of beauty had been traced in their outline by artistic agency. The gorge at the entrance of the dale has not the striking grandeur of most valleys of the same depth; there is rather a luxurious softness in its aspect, which is maintained throughout by a succession of richly wooded knolls, constantly breaking the line of the glen, and presenting what we may call cabinet pictures of scenery, rather than any one grand panoramic view. The descent of the valley affords much finer views than the ascent, particularly where the dale opens and abruptly terminates at a winding of the Severn, and commands an extensive view of the course of the river. When the shades of twilight begin to deepen, the flames of the forges in the upper part of the dale present a most singular effect; there is such a striking contrast between those glowing fires and the tranquil softness of the surrounding scenery as to render the contrast perfectly startling. At the first glance, one is almost tempted to exclaim with Byron—

"Strange, that where Nature loved to trace,
As if for gods, a dwelling place,
There man, enamoured of distress,
Should mar it into wilderness."

But this is one of the cases in which statistical science is directly at variance with poetic feeling. These flaming furnaces, instead of wasting and destroying, have been the agents which clothed the hills with beauty, and blessed the fields with fertility. They have wrenched treasures from the depths of earth to spread loveliness on its surface, and agriculture has flourished around because manufacture was active in the centre.

Few situations could be more favourable for the establishment of iron works than Coalbrookdale. The ironstone is interstratified with the coal, and the limestone is an admirable flux for the reduction of the metal. The stream that winds through the dale affords an abundant supply of cheap water-power, and the rounded irregularities which we have mentioned offer facilities for the construction of reservoirs, too obvious to escape notice even in an unmechanical age. We know not by whom these natural advantages were first made available for the purposes of manufacture, but we find that in the reign of Charles I. the works of Coalbrookdale belonged to the family of Wolf, decided royalists, who lived at Madeley, about a mile from the dale. When Charles II. fled from Worcester field.

"A hunted wanderer on the wild,"

he obtained shelter at Madeley at the Wolfs; after the Restoration he exhibited the cheap gratitude of increasing the armorial bearings of the family, by the addition to their hereditary crest of the wolf, a crown resting on the wolf's paw.

It would have been a whimsical coincidence if this family had anticipated Der Freischutz, by giving Coalbrookdale the name of "The Wolf's Glen," for the next occupant commenced the casting of balls. It is also curious to find that the Wolf was succeeded by a Fox. In the reign of Queen Anne and the two first Georges, the grenadiers actually carried, in their pouches, the grenades from which they derive their name; and the chief manufacture of these warlike implements, and of cannon balls, was conducted by Mr. Fox, in Coalbrookdale. Peter the Great, who believed that grenades would be valuable aids to his enterprises in Southern Russia, induced Mr. Fox to emigrate. He never returned; and no tidings of him were ever received by his wife and family.

In the year 1707, Mr. Darby, an enterprising manufacturer of Bristol, took a lease of the iron-works in Coalbrookdale, then confined to a single furnace and foundry. Some years previously he had visited Holland, which then almost exclusively supplied Europe with cooking utensils, and the metallic wares used in kitchens. He engaged some Dutch brass-founders to return with him to the brass-works he had established at Baptist Mills, near Bristol, and with their aid he began to try the experiment of casting iron vessels in moulds of sand. From some of the minute errors incident to experiments, the first efforts failed; but fortunately a young shepherd boy from Wales, who had come to Bristol on the trifling earnings he had saved, for the purpose of learning some trade, witnessed the failure of the experiment, and thought that he could devise a remedy. Mr. Darby encouraged him to the trial, and it perfectly succeeded. The lad refused many advantageous offers to reveal the secret; he accompanied Mr. Darby to the dale; a patent was obtained, and the manufacture of kitchen utensils commenced on a very large scale. But for many years the utmost precaution was taken to keep the process a secret, and even the keyholes were stopped whenever a casting was to be made.

In 1717 Mr. Darby died, leaving his son only six years of age; the boy grew up amid many difficulties and perplexities, which severely taxed his powers and his perseverance, but which gave him a course of discipline and mental training of the utmost value in his future life. Having obtained possession of the iron-works, he greatly extended and improved them—he laid down the first railroad for coal waggons ever known in England, and, having proved its efficacy, he connected by rail the furnaces at the top of the dale with the foundry in the centre, and continued the line to the stores and wharf on the Severn, whence the products of Coalbrookdale still continue to be sent down the river in lighters, for export to their several places of destination.

The first experiment in testing the efficacy of iron for bridge building was made by Mr. Darby's eldest son, assisted by Mr. Wilkinson; and the first iron bridge ever erected in England was built in

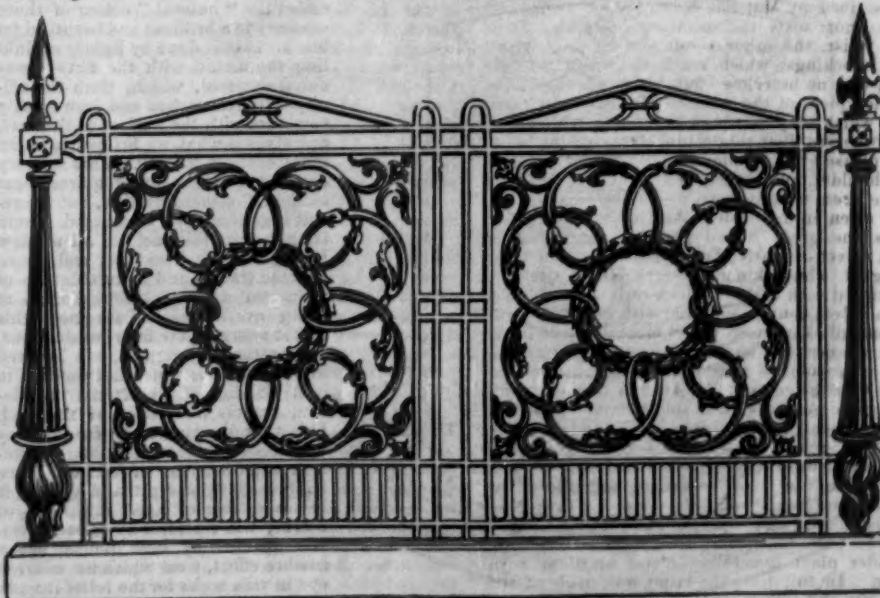
1779, under his direction, over the Severn, below Madeley. So well chosen was the position that a populous and thriving market-town sprang up in the neighbourhood, and now bears the name of Iron-Bridge.

The products of the Coalbrookdale works unconnected with art may be very briefly noticed. The chief, of course, is bar iron, of every variety of gauge, of which a vast quantity is always kept in store. High in importance, we may rank the agricultural implements, on which much attention has been bestowed.

The hollow ware which first conferred celebrity on Coalbrookdale is still produced in very large quantities. In addition to culinary utensils, brewing vessels, sugar-pans, &c., there are columns, beams, and pipes of every kind, and among them we were interested in observing the casting of pipes for the atmospheric railway, though we cannot avoid entertaining anxious doubts of the success of this very ingenious but rather costly experiment. We were also glad to see some bridge castings, and it was curious to find on comparing the later models with the drawings made for the first iron bridge, that the original inventor had left little to be added by his successors.

It is not more than twelve years since ornamental castings were first attempted in Coalbrookdale. Iron had been rejected from the reach of ornament on high authority, and declared incapable of appearing within the reach of plastic art, even by Sir Francis Chantrey. After having examined the mechanical difficulties to be overcome in making a perfect cast, we are not surprised at the incredulity of the eminent sculptor. The moulds must be made of a kind of sand, having sufficient tenacity to retain the most delicate lines, and at the same time a texture sufficiently loose to admit the escape of the gases very freely given out by the molten metal when poured into the mould. Now these are conditions not very easy of fulfilment, and when the first iron castings were taken at Berlin, the operatives having used too tenacious a sand, in nine cases out of ten, produced a pitted surface from the small air-bubbles for which the texture of the sand afforded no escape. Should such an accident occur with a softer metal, such as brass or bronze, any defect in the cast may be remedied by the chaser; but the chaser's tools will not touch iron; the cast once made remains—no blemish in the casting can be removed—no disturbance of the proportions can be altered. An iron-casting is, therefore, a more wondrous work of mechanical art than a cast of brass or bronze, there are more difficulties to be overcome in the preparation, there is more nicety in the process, and there are no earthly means of changing the result. But under all these disadvantages the company at Coalbrookdale has produced castings of iron which challenge competition with the most perfect bronzes.

Iron gates are easily susceptible of ornament, and, if there should be a general demand for

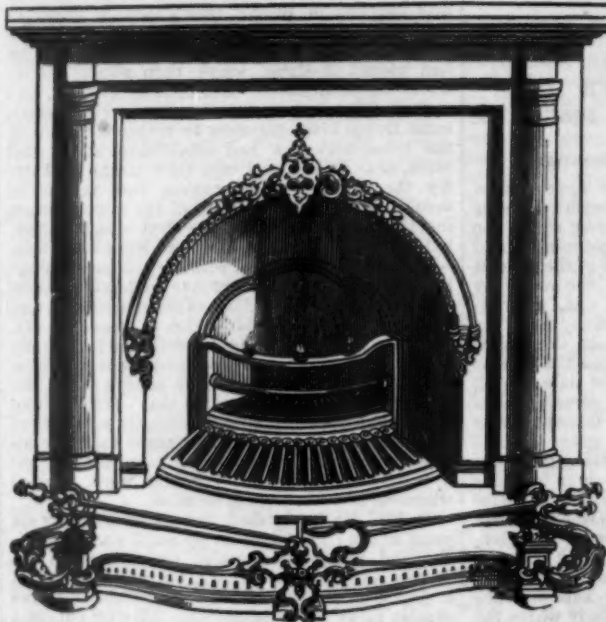


beauty of design and execution in these articles, it would soon be found that elegance is attainable at as cheap a rate as ugliness. We confidently hope that the company of Coalbrookdale will be induced to attempt the casting of the Ghiberti gates; it would be an everlasting honour to the first patron of English art who gives them a commission for the purpose. But as such expensive portals would only be attainable by the few, we take a casting of an iron railing round a tomb (page 219), which, with very slight alteration, would serve as a model for a very graceful pair of gates, at a price within the reach of the many.

Simple as is the design, it has the great merit of making the subsidiary curves harmonize with the main design, avoiding at the same time the stiffness and hardness of absolute conformity. But this is one of the instances in which an engraving fails to convey an adequate notion of the original; the effect of the raised work and the proportion of solidity to lightness of pattern is quite lost. In this respect the bronze gates of the triumphal arch in Piccadilly are singularly defective; they are too heavy and too massive for the ornamental design, so as to produce the same disproportion as if the features of an Apollo had been given to the figure of a Hercules. On the other hand, the gates of "La Madeleine," have a slight tendency to the contrary defect, for the *relievers* are a little too massive for the light elegance of the rest of the structure. We have often noticed how much design is neglected in the iron-work of English gates and doors, while the examples of France, Belgium, and Germany show that they could easily and cheaply be brought within the range of decoration. Even the provincial and petty town of Boulogne-sur-Mer contains very beautiful specimens of gate-work, and some which we deem superior to those on the premises of Day & Martin in Holborn, which are, perhaps the best in London. During our visit to Coalbrookdale we were glad to see several new models of gate-work in active preparation. We should suggest that some very good hints for the decoration of such massive articles might be derived from the Alhambra, for the Arab and Moorish artists unquestionably took the lead in giving airiness and lightness of structure to what appears the most heavy and untractable materials.

The fire-stove apparatus is probably the portion of domestic furniture which has recently received the largest share of artistic improvement. Those prepared at this establishment have the great merit of uniting great economy of heat with excellence of design. Considerable skill is displayed in the management of the radiating hearth-plate, which is a very troublesome adjunct to keep in due subordination to unity of conception; because, while it contributes but little to the totality of the design, it occupies a very disproportionate

space in its realization. Englishmen are so attached to the open grate, and the cheerful blaze of the fire, that we do not anticipate a time when the close stoves recommended by Arnot will acquire popularity. Now the elements on which a designer of an open stove or grate has to work are about as perplexing as could well be set before a decorative artist. There is the square aperture in the wall, in the first place, which must have its effect subdued and concealed. There are then the sides of the stove, which unless made of porcelain slabs, are not susceptible of any ornament; and then there is the projection of the fender and its accompanying apparatus, all of which are elements destitute of beauty in themselves and all discordant with each other. We give a representation of a grate



in which all these disadvantages are fairly confessed.

The examples we have given probably go nearly, if not quite as far, as it is possible to go, with metallic ornament alone; but we see no reason why the metal should not be relieved by the porcelain slab; and we should augur well for improvement if the designer in the pottery and the designer in the foundry should lay their heads together and make a few experiments by working in concert.

And here we may notice a circumstance which is a little open to dispute. The characteristic, and what may be called the "natural" colour of those castings is a brilliant and beautiful jet black. This is done by lightly sprinkling the mould with the finest powdered charcoal, which, from the affinity between carbon and iron readily combines with the surface of the cast, and gives it what we believe to be an indestructible coating. This is a very delicate operation, and requires great skill in the manipulation, but the result is generally very beautiful. There is, however, this defect; all shadow is lost on a black surface, and hence delicate tracery and minute details of form run a very obvious hazard of being overlooked. To remedy this defect many of the finer productions, and particularly figures, are bronzed over. There is thus what we hold to be a violation of the artistic proprieties, namely a disguise of material. It is very disputable how far this may be allowed under all the circumstances; bronzing, of course, gives all the effect of light and shade; it is susceptible of some variations of colour, while perfect blackness, even accompanied by high polish, has a sombre effect, from which the wearied eye in vain seeks for the relief it finds by the introduction of colour.

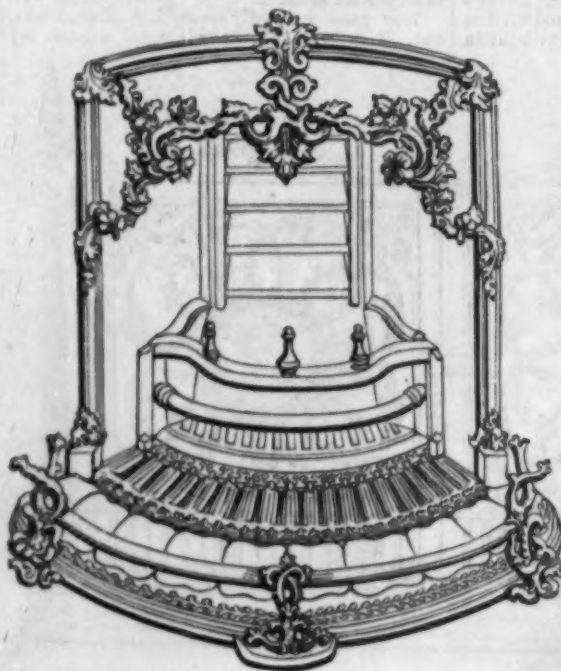
In the design which follows the management of the involutions and intergyrations of the curves is good; and there is a unity of purpose in the details which combines the ideas of lightness and stability, ideas that are not always found to harmonize. The base is in tolerably good keeping with the summit, though the artist had to surmount the difficulty of a re-entrant curve, and of a protrusion, which, as in the case of the fire stoves, it was far better to acknowledge than avoid. Confession, indeed, is as honourable in art as in literature; it is as great a fault to disguise perplexity of thought under flourishes of ornament as to hide it under flourishes of language—the bombast of art like the bombast of letters betrays, instead of hiding, poverty of invention. We have often urged the

propriety of extending the range of decorative art so as to include the various domestic articles of ordinary use, and have declared our belief that in none will there be found an innate repugnance to its influence. Arguing independent of experience, it might be supposed that few articles would be less susceptible of ornament than a system of hat pegs, or an umbrella stand; yet of these there are very numerous varieties in the Coalbrookdale collection, none of which can be condemned, and several of which are worthy of high artistic commendation. They are of various sizes as well as sorts; some being as high as eight feet, for hanging great coats as well as hats; and to suit large and lofty halls where all the objects should be in proportion. We have observed that upon articles of this class the French have bestowed much attention. Many of them, however, are full of errors; and their continual use of floral objects applied to this purpose has been not unreasonably objected to.

Hats, the pre-eminent reproach of European costume, and the most marked evidence of barbarism resting on modern cultivation, appear sadly out of place amid leafy branches and floral decorations.



Among other instances of bad taste connected with this subject, we have to notice a hat-stand, which we saw recently in a private house, designed to represent a cluster of lilies of the Nile.



In addition to the simple and elegant design we have given, we select another of more ambitious pretensions, but of not less successful execution.



This is a design which will bear a very minute and scrutinizing examination in all its details; it is a very happy adaptation of the Louis Quatorze style, with the singular felicity of having a meaning and purpose in all its ornamental curves — an obvious reason for every variation of form, and an end to be gained by every additional adjunct.



We must next direct attention to a stand for flower-pots, the most graceful object of the kind that has yet been brought under our notice, either at home or abroad.

This, however, is not so high a compliment as it seems, for we have often been obliged to notice with regret the little attention that has been bestowed on the decoration, or even the appropriate formation of flower-pots and flower-stands. One is almost led to believe that decorative art perversely renders itself most ineffective when brought into connection with the objects on which Nature has bestowed most of her beauty. But on this point we are glad to be able to record undeniable evidence of improvement; when we come to describe the Staffordshire potteries we shall have occasion to show some new and beautiful designs for flower-pots worthy to compete with the flower-stands of Coalbrookdale. This is another instance in which the designers for different branches of our national industry might very beneficially be brought into contact and work in concert. The designer of the flower-pots might make his productions harmonize with those of the designers of the stands, and both might co-operate in giving us endless varieties of beauty, without any chance of discordance. Living plants would then be more frequently the ornaments of our halls and rooms than they are at present, and cut flowers would less frequently give us false impressions of the harmonies and proportions of natural objects.

We were very glad to find that fountains of cast iron, as ornaments for parks, lawns, and gardens, are manufactured at Coalbrookdale, and that the artistic skill and care bestowed on the designs is highly creditable to the progress of natural taste. When we remember the miserable failures by which Trafalgar Square is disfigured, and which seem to have been placed there to consummate the absurdity of that jumble of architectural monstrosities, we cannot but feel gratified at finding that these abominations are exceptional, and that fountains of the most elegant design and classical structure are in process of being rapidly spread over the rural landscapes of England.

The outline of form combines in varying proportions the cylindrical and pyramidal types with figured details. The dominant figures in the design are

the crocodile and the water-snake, the plications and flexions of the latter being so judiciously managed as to complete the details of outline in a manner exceedingly creditable to the skill and taste of the artist. In another which we saw unfinished, rustic work was very happily introduced and skilfully managed. As these castings are not very costly, we should be glad to find them generally adopted; in the summer of a torrid zone which has this season visited our temperate climate, the sight and sound of fountains would have been most refreshing to the wearied senses.

Yet, wherever we go, we still find monstrous deformities converted into fountains; witness, for example, one recently erected in the centre of the principal square at Brighton — an absolute disgrace to a civilized community — which only resembles one wash-hand basin propped above another.

No productions of the Messrs. Darby's establishment seem to be more popular than the garden and hall chairs, which generally combine great lightness with great strength and stability. They are much lighter than they look; for the castings are usually hollow behind. This renders them both lighter and stronger, for the same reason that the hollowness of our bones contributes to their strength. We mention this because some persons have attributed these hollows to economy of material, and have expressed a preference for solid castings, believing that they would be more durable. It is not necessary to enter into any discussion of dynamical laws, since Nature has given us so beautiful and notorious an application of them in the osteology of the animal frame.

In some of these chairs the framework is only iron, the back and sides being formed of laths or wooden rails. These are the most convenient for transport, being easily taken asunder, and packed in a small compass. We give an engraving of a grotesque pattern (page 222), which has been designed with considerable spirit. The dog's head terminating the arm, though directly suggested by the peculiar form of the bend of the branch, is scarcely within the limits of allowable variation,



wide as are the liberties which grotesque invention has obtained.

"Suppose a painter, to a human head
Should join a horse's neck, and wildly spread
The various plumage of the feathered kind
O'er limbs of different beasts, absurdly joined;
Or if he gave to view a beauteous maid,
Above the waist with every charm arrayed,
Should a foul fish her lower parts enfold
Would you not laugh such pictures to behold?
Such is the thing that, like a sick man's dreams,
Varies all forms, and mingles all extremes."

The serpent is very skilfully managed, for the folds appear to have complete pliancy and flexibility, though cast in the most rigid of all materials. If the extreme of the arm had been a cluster which would indirectly suggest the dog's head, as one of those freaks of form in which Nature is known not unfrequently to indulge, we think that the general effect would have been much



improved. We give another chair, of greater pretension and superior execution. The flowers and foliage introduced in the back are designed with great force and spirit, and are reproduced in the cast with great truthfulness of effect. We saw, also, several japanned chairs, on which the paintings were very exquisitely finished.



Although we saw some very beautiful vases and urns at Coalbrookdale, we do not, on the whole, deem iron a very appropriate material for their manufacture. It may be a prejudice, but we must confess that even silver vases, the most elaborately

wrought by the chaser, do not afford us so much pleasure as the vases of porcelain and earthenware. But others may probably dissent from this opinion, and iron vases would perhaps be popular if they could be electro-silvered or electro-gilt by



Elkington's process. We were, however, informed, that this process fails when applied to iron; and, if this be the case, it presents a problem in electro-metallurgy worthy of being investigated by men of science. It is, indeed, desirable that some attention should be directed to the electro-chemistry of forges and foundries. We know of no field as yet unexplored which promises such curious results to the amateur philosopher. It would be desirable to ascertain how processes would be modified by changing the magnetic or electrical condition of the iron, and to observe what phenomena connected with these conditions are evolved in the process of casting. We append engravings of three—the two printed above being little more than adaptations of the same excellent original.



In the flower vase here copied, we direct attention to the dexterous management of the curves, both in the general outline and in all the subordinate

details. The supporting pillar is particularly graceful, and it springs from the base without any of those breaches of continuity which too frequently disfigure this important piece of detail. Nineteenths of our modern lamps exhibit sad poverty of



invention, and very often monstrous deformity in managing the connection between the pilaster and the pedestal. This, however, is a subject to be discussed more fully hereafter; it is one that we shall take the earliest opportunity of treating at some length.

Among the many whimsical vicissitudes of taste, the fate of knockers should not be allowed to go unrecorded. James Smith described doors as "ligneous barricadoes, with tintinnabulant and frappant appendages," but the bell seems destined to drive the knocker from the field. Among the Greeks, whose doors opened outwards, the knocking apparatus was inside, and was used when a person was egressing, to give warning to the passengers to get out of the way. Knockers, such as we have them, appear to have been first introduced at Venice, and, in the palmy days of the oligarchy, great and ostentatious care was bestowed on their elaboration. One of Punchinello's oldest jokes was to say of the hero of the day that he was predestined not to make so much noise in the world as his own footman. Venetian etiquette very strictly regulated the number and loudness of the knocks by which different grades of visitors were permitted to announce their approach, from the timid single blow of an humble petitioner to the flourishing *reveille*, which announced a councillor of state. Now, special knocks are only assigned to the postman and the Parcels Delivery

Company, and even they are sometimes confounded with the less welcome collector of taxes; a rap-a-tap-tap-tap is now-a-days "vulgar."

We give one of the Coalbrookdale knockers, which struck our fancy from its grotesque whimsicality; the design we believe to be Venetian.



So long as knockers continue to be "frappant appendages" to our "ligneous barricades," we hold that they should not be excluded from the domain of decorative art. Bad and tasteless as is, for the most part, our present generation of knockers, we think that doors look naked and desolate in their absence. Glad, indeed, shall we be if the many tasteful designs for this article produced in Coalbrookdale shall redeem them from the fate with which they are menaced.

As knockers give warning for opening doors, we pass, by an easy transition, to one of the con-



trivances for keeping them open, which we are chiefly induced to notice for its exemplification of one great excellence in the designs. It is not easy to overcome all the difficulties presented by flexure in a rigid material, and it is creditable to the artist's spirit that he always looks the difficulty in the face, and grapples with it right manfully. The convolutions of the dragon in the design before us are given very happily, and are the more effective on account of the total absence of pretension. The idea is one we should not have thought likely to admit of such successful treatment.

We give in one group a pastile-burner, a taper-stand for the boudoir or study, and a candlestick. The type of the taper-stand is taken from the acanthus, and is a very happy adaptation of that natural object which has contributed so much to art. Everybody, of course, has learned that it was the accidental growth of the acanthus over a fallen column which first suggested the graceful decorations of the Corinthian capital. The cup for receiving the taper is singularly graceful. The candlestick is taken from an ancient model, and plainly points out the Greek colonies of southern Italy as its original source. It is, therefore, only suited



for short tapers; any of our very long lights, in which it was the fashion some time ago to indulge, would throw ridicule on the light and graceful stem by which it is supported.



The second candlestick which we have engraved is a modern design, and though objectionable in

some of the details, particularly the two heads projecting over the base, is, on the whole, very striking and effective. The demand for these ornamented iron candlesticks seems to exceed the supply; for, though we saw many models, there were but few finished articles in stock, and even these were bespoke. Several of the designs displayed great artistic merit, particularly a pair of Caryatides, each supporting a single light; and, though the ladies were cast in their natural black, they still looked pleasing and attractive.

There is another class of objects—very important, and in extensive use—upon which we are bound to offer some remarks; we allude to the cast iron tables, of various sorts and sizes, to the production of which great attention has been paid at Coalbrookdale,—with reference to truth, purity, and elegance of design, as well as excellence of execution. It is impossible for us to convey an adequate idea of the convenience and obvious utility of these articles; and we cannot doubt that they are extensively adopted, not only for their beauty, but for the safety they derive from their weight. The best models have been resorted to, in reference to the several styles; the supporters are of wrought iron, and are therefore secure from the danger of breaking; and they may certainly be described as "everlasting for wear." A more efficient staff of artisans than those which are employed at Coalbrookdale it would be difficult to find. The modelling, bronzing, japanning, and the highly reflective steel mouldings of surfaces are all produced on the premises. With much artistic, there is united great mechanical, skill; and the machines in use are all indicative of the most improved state of mechanical knowledge. We also remarked various ingenious operations for facilitating the humbler parts of the processes performed in the works; among others the methods of screwing. We have dwelt much more particularly on the iron castings of Coalbrookdale, but many of its productions are elegantly adorned with ormolu, which, in minuteness of finish and richness of colour, leaves but little to be desired. To appreciate these to the fullest extent the finished article must be seen in the show-rooms connected with the works. We have elsewhere stated our opinion as to the merits of the bronze specimens, as far as regards the perfection and judicious manner in which it is applied. The method by which the effect of bronzing is produced is comparatively simple, viz., the application, by means of a brush, of a green pigment, which dries without any glaze on its surface; and it is subsequently touched up in the prominent parts with a dust bronze.

We fill up this column with an engraving of a small article—a pincushion, the design of which is remarkably good; and, moreover, it is suggestive of objects of greater size and importance.



We might have obtained copies of many other objects that would have illustrated these pages; but the space we shall occupy will be as much as we are justified in devoting to the establishment; we think, however, that our readers will consider it to have been well occupied, for assuredly no works in the kingdom have done more to combine art with the productions of our native mines.

Among the most beautiful of the minor works of Art produced in Coalbrookdale, we have to mention



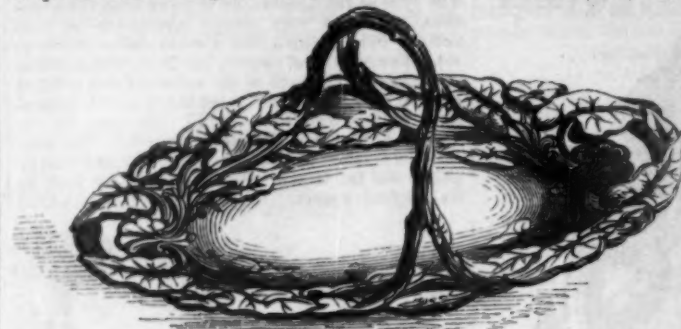
with especial honour the card plates of rich open work which we have here engraved. They have



all the delicacy of finish and perfection of form that could be given to a moulding of wax; indeed, we doubt whether greater richness and lightness could be obtained from the most plastic of materials. That of which we have only engraved the half has all the sharpness and point of an elaborate carving, and we should have attributed its perfections to the chaser, did we not know that his tools could make no impression on such a material. The plate given in full belongs to a still higher order of art: the mythological compartments exhibit the most graceful proportions in their relief, and the centre has all the airiness and gracefulness of point lace.

As a very pleasing specimen of the skilful management of floral design, we select a card-basket, with which we were very much pleased. The formation of the handle from twisted stems is very pleasing; but the French, with whom we believe the thought originated, have of late begun to carry it to a ridiculous extent. In the design before us there is not the slightest approach to exaggeration; the ansation is perfectly natural, and, as it should be, imitative rather than deceptive. The execution of the foliage and flowers was wondrously perfect, and we have rarely seen a more artistic ornament

for the drawing-room table. We have always been of opinion that trailing and creeping plants, or



climbers, like the convolvulus or acanthus, form the best archetypes for floral ornaments in relief; the examples which we saw at Coalbrookdale amply justified this opinion, for the representations of them were in all cases the most effective.

Among the minor objects, we must not pass over the ink-stands, many of which struck us as new in conception and beautiful in effect. It is in these articles of ordinary use, which the great mass of mankind regard as in some way or other unsuited to ornamentation, that the taste and talent of the designer are best evinced. He not only adds a new object to the domain of his art, but he suggests the acquisition of others which had been previously neglected. Now that we have abandoned the system of artificial protection, and entered into free competition with all mankind, we deem every such gain a national advantage. It is owing as much to superior cheapness that we command foreign markets, and the increased export of our iron wares has not been obtained by any fall in prices. We append two examples of the ink-stands of Coalbrookdale: the one (at the side) greatly pleased us by the harmony of its proportions, and the fine effect of its general outline. The details of ornamentation are elaborate, without being too minute, and considerable skill is evinced in avoiding crowding at the base. The style is obviously susceptible of many variations of pattern, and we should have preferred a less formal figure for the summit. The casting is of great merit; for the design is obviously one which requires very careful manipulation; iron castings, as we have already said, not admitting of care or correction from the chaser, and it is really wonderful to find that so perfect an article could be produced in a mould of sand. The object we engrave below is perhaps better suited

for general purposes; it is remarkably elegant, and in all respects convenient for use. Of ink-stands, a very large variety were submitted to us; some very simple, others even more elaborately ornamented than those we have selected for engraving; but all of them were good; and we cannot hesitate to express our opinion that no material is so desirable for the purpose to which it is here applied.



The application of iron to figure-casting is likely to make a revolution in the arts. We have already stated the greater difficulties which have to be overcome in the manipulation of iron as compared with bronze, but when those difficulties are conquered, as they have been at Coalbrookdale, we think that the result is equally artistic, and more surprising. The casts of "The Wild Horses," the "Hermit," the "Crusader and Saracen," and several others, which we need not enumerate, are fully equal in striking effect and accuracy of detail to

the best bronzes, and if such perfection can be obtained in small figures, assuredly there is no reason why similar success should not be obtained



with the largest statues. The carbonized surface of jet black which we have described, would give a solemn and imposing effect to a monumental statue, and we believe that it would be found to resist atmospheric action even better than a bronze superficies. The Galvano-plastic process has been successfully applied to a statue of cast-iron in Prussia. Statues of our national hero have given rise to no

many controversies that we are not very anxious for their multiplication, still we should wish to see "The Iron Duke" in the material that has supplied him with a characteristic epithet.



The appended vases are for chimney ornaments; they are copied from good authorities, and their execution is remarkably brilliant and effective.



The cast figures produced at Coalbrookdale, are, as we have said, fully equal to the best French bronzes, and can be obtained for less than half the price. This is not owing so much to the lower cost of the material as to the superior dexterity of the English workmen. Several of the castings deservedly rank high as works of art, and refute Chantrey's opinion of the unfitness of iron for statuary. We have given the appended group of a few of these figures (mixed with other objects), but the Messrs. Darby have now a very large collection, which we should be very glad to see displayed in London.*

* An assortment of these goods are now deposited with Messrs. George and John Dean, London Bridge, where the various objects we have pictured, and a large variety of others, for all possible purposes to which iron can be applied, may be examined. We trust this article will have the effect of inducing many persons to examine them.

It is worthy the consideration of our various Art-Unions, metropolitan and provincial, whether iron castings may not be beneficially introduced among their prize articles. The productions of Coalbrookdale are well worthy of such a distinction, and we feel assured that they would add to the gratification of the subscribers and give a healthy impulse to this valuable branch of art and industry in England.*

Iron castings of bas reliefs might be very beneficially introduced among our domestic decorations. They might also be used with great effect in funeral monuments, for they would be as permanent as marble, and far less costly. The artistic applications of iron are indeed as yet but in their infancy, and it needs only a little encouragement to

Among the applications of cast iron, there is one which has been suggested to us by the Archbishop of Dublin, which we think very deserving of notice. Frames of houses have been cast for export to Africa and the colonies; his Grace proposes that frames of schools should be similarly prepared, and as these would be easily put up and taken down, cheap and movable schools would be obtained, which could easily be transferred from one locality to another when circumstances rendered a change of site desirable, and which could be taken away at the expiration of a lease, should a landlord make the erection of a schoolhouse a plea for demanding higher rent. We have seen in Paris some castings for church windows taken from mouldings of some of the best specimens of Gothic windows



render castings a large and characteristic branch of national ornament.

Statuettes have become favourite decorations, and it is curious to see how one branch of industry soon begins to act upon another. The manufacturers of porcelain figures have begun to aim at artistic excellence in their productions (as we shall show in describing our visit to "the Potteries") of which they previously had formed no conception. We have little doubt that the successful workers in iron will still further excite the emulation of the workers in clay; they will be rivals without being competitors, and as they proceed they will practically discover the proper limits assigned to their respective varieties of production by the nature of their materials.

* It is highly to the credit of the Art-Union of London that they are at the present moment making arrangements with the company at Coalbrookdale for casts in iron—and only wait for a figure that shall be, in all respects, suitable for the purpose. We feel no slight degree of pride and pleasure in adding that this attempt to promote the best interests of our manufactures, while extending a knowledge of art, was the consequence of our suggestion.

in the old cathedrals, and in England it is not unusual to find similar imitations of Gothic architecture in the engine rooms of our steamers. The only objection is the danger of attracting lightning, but this would be obviated by providing that a conductor should be attached to every such edifice. It would be easy to prevent any danger from the expansion or contraction of the metal.

The only other subject to which marked reference need be made—and it is one of no slight importance—is that of gas-brackets, of which a large quantity is made at this establishment, and the designs for which are in the purest and best taste. They are of various styles, Gothic, Elizabethan, and Louis Quatorze, and some that are a fanciful mingling of various characters, often ingenious and always agreeable. The adoption of gas in dwellings is now becoming so general that improvement is of essential consequence.

Not a little of the success of the Coalbrookdale works must be attributed to the great attention paid to the religious and moral training of the workmen, and the care bestowed on their physical condition. Excellent schools are provided for the children,

and lecturers are occasionally engaged to instruct the adults. There is a good Mechanics' Institute at Ironbridge, and there are two or three circulating and subscription libraries in the neighbourhood. Coals are supplied to the operatives at seven shillings per ton, and this cheapness of fuel greatly contributes to the comfort of their households.

The influence of good men lives after them; the little town of Madeley in this neighbourhood was the residence of that eminent divine and truly pious Christian, the Rev. John Fletcher. His memory is still hallowed in the vicinity, and the influence of his instructions and example has extended over two generations beyond his death. We may add that Eaton Constantine, which is also in this neighbourhood, was the birth-place of Baxter. The training and education of the children, the aids for mental improvement, offered with no niggard hand to the operatives, have rendered the work-people of Coalbrookdale a very superior class to those usually employed in mines and forges. Even in a pecuniary point of view, this has proved advantageous to their employers, for the more intelligent workmen are found to be the more skilful and the more industrious. Since the introduction of design into the works, and the regular production of fancy castings, the operatives have begun to cultivate a taste for the arts, and to take a lively interest in the artistic excellence of the castings. Some of their critical observations on the different figures produced, evinced sound judgment and matured reflection. They are for the most part very fond of music, and have frequent musical re-unions amongst themselves when the labours of the day are finished. Above all, temperance is a principle among them; and a large majority of the artisans and workmen belong to Temperance Societies.

Some idea of the extent of the works, and their "population," may be formed from the fact that, in the foundries alone, as moulders, fitters, finishers, &c. there are 600 men employed: in the works of the company altogether, including the "bar-iron trade," and the colliery fields, employment is given to between 3000 and 4000—men and boys.*

* Although we have not thought it necessary, in this article, to enter into the operative details, a few remarks on the subject may be desirable:—To procure good castings, the requisites are simply these—a good and well made pattern, if ornamental, parts of which are in full relief; such as the legs of a horse or the arms of a figure, that these may be so attached to the model that they may be easily disconnected, when in the sand, and at the same time show no mark at their separations; that when core prints are introduced for giving hollow parts, that these be so placed as to allow a secure nest for the sand core which be laid in it; that the sand be of a fine and tenacious quality, which will cohere together, but at the same time allow the damp to escape generated by the heat of the melted metal flowing into the moulds. The workman must be one of patience and perseverance, of much mechanical ingenuity, and who will be able to detect the causes of failure when his pattern does not leave the sand in a smooth manner. Any tearing away on the edges of the mould the skilful workman will at once perceive has either arisen from his negligence in sinking the model below its proper line, or of error on the part of the pattern-maker. This error once detected and corrected cannot occur again, and be attributed to the modeller. The method more commonly in use in iron castings which have a smooth surface, is what is technically called by the workman to "face" the mould or cover the pattern with a layer of fine sand, called "facing sand," the remainder of the box is filled up with a sand of a coarser and "freer" consistency, which facilitates the escape of the air. In addition to this it is not uncommon to remove the pattern or model, and dust the impression with powdered charcoal; re-introduce the pattern; apply additional pressure, after finally removing the model. Increased fineness of texture will be observed as the result. In our own experience we have seen many excellent and valuable castings spoiled, and much valuable time wasted, by negligence arising from the free exit of the air, or damp, not being provided for.

Another defect in castings not unfrequently arises from what is called the "washing" of the sand, i. e. the sand not being sufficiently tenacious, its sharp edges are carried away by the action of the running metal; this causes a want of sharpness in the article, that will at once be detected and rejected by the competent judge. Many castings are made in separate pieces and joined together. Not a few of our readers must have observed the late illustration of the progress of the Wellington statue, which appeared in the "Illustrated News." It will therein be noticed that the leg of the horse in one part is only cast to the knee; the parts in bronze are what is called "burnt together." In the iron castings of the Dale they are joined together by other methods—frequently by screws, but they can be, and are frequently "burnt together." We had an opportunity of examining many of these ornamental castings in our visit to these works; and it is but

The Coalbrookdale works are the first of the empire in the artistic excellence of their productions, and the conductors are exerting themselves to maintain this superiority by sparing no expence in procuring the best models at home and abroad. They have succeeded in casting figures of most complicated detail, and we doubt not that they will continue to make new applications of iron to objects both of ornament and utility, so as at once to extend the domain of art, and increase domestic conveniences.

just to say that these methods of attaching together the castings occurs in but few instances—by far the greater number came from the mould in one piece. Some idea of the time required for the production of some of the small ornamental castings produced here will be obtained when we state that in some instances eight or ten days are expended on a single article, and so many as 120 or 150 false cores introduced, one of which introduced in a careless manner, or out of its proper position, would certainly destroy all the labour and time expended.

By core is meant any piece of sand laid in by which a shelving surface or overhanging piece of metal is introduced; thus, to get a *turn over* in the Corinthian capital leaf, or "acanthus," a core is introduced, which allows the metal to flow all round, but effectually prevents it from filling the space occupied by itself; when the metal cools the sand is easily removed, and the consequence is that good and effective shadow is procured. The process will be best understood by the accompanying cut:—The sketch represents a mould with the core introduced.



up the vacant space, D D D. If suitable provision is not made for this, the result, as we have already stated, is a pitted surface, or an imperfect solid casting. It will be observed that a provision is made for the escape of air from the centre of the core B B, by the loose hay-banding which first encircles the iron bar on which the core is formed. Any skilful workman provides for these principal contingencies; the two first we have already stated; the other requisite, and an important one, is a good runner, by which the molten metal can freely enter the mould. If allowed to enter in too small quantity, the result is an imperfect air-tight tube, the two currents of metal are chilled, and when they meet do not unite, and in the language of the trade are called "faws" or "cold shuts" to attempt finishing such a casting in the case of an atmospheric tube, or pump cylinder, would be absurd, as under no circumstances could it be depended upon as being air tight. In like manner, a flaw occurring in the arm or leg of a figure, or a portion of an ornamental casting, renders the labours of days valueless; it will thus be seen, that the manipulation of casting an iron figure is one which, in all its details, involves care and skill—the brass founder by aid of his solder can effectually join or repair any flaw by the fusion of the too imperfectly formed surfaces together, but the imperfectly cast iron article is fit only to be again thrown into the Cupola and re-melted. Throughout all the stages of the work executed here we observed the utmost care and attention displayed—the fitters, i. e. the parties who dressed the figures after they left the hands of the moulder and fitted the individual parts together, appear to be able to appreciate correct contour and remedy defects. In our progress through the establishment we examined narrowly their operations, and were much pleased with the careful manner in which they exercised their work.

In connection with the works there are an effective band of modelers, designers and pattern makers. In their rooms we observed going busily forward, models of articles both of beauty and utility, and many excellent designs. Several of the patterns in use are of brass. This is preferred on account of its comparative lightness, and the facility with which the minute chisels and indentations can be introduced, while its peculiar property of hardness allows of great use without much deterioration or abrasion of surface. We have elsewhere noticed that parts of the patterns separate at peculiar places which materially aids the moulder in his operations.

FRENCH LITHOGRAPHY.

The lithograph accompanying the present number affords an example of a department of art in which the French school excels. The subjects are necessarily various, but they have been all selected, and are, therefore, all of equal excellence, and comprehend different styles of composition. They are especially remarkable for the fine mezzotinto-like character of their execution, and the landscapes and minor subjects, for the spirit with which they have been put upon the stone. Lithography, in the manner we find it here, has been but little practised among ourselves; we have never seen in a cheap form repeated the drawings, for instance, of Cattermole, Prout, Stanfield, Roberts, and others, many of whose sketches and drawings would derive additional force from spirited lithography. These beautiful productions take a place between wood cuts and the lower range of mezzotinto, and those most admired are the forcible and effective drawings of the French water-colour school. Our own Harding has devoted a life-time to the pencil, and we may say that he stands alone in his manner of drawing trees upon stone. He has had many imitators in France, and also in Germany; but none have equalled his admirable execution and truth in his particular department. The works of which we now speak are entirely different from any thing appearing among ourselves—they form, indeed, in themselves, a distinct category. The Germans have applied lithography to the multiplication of large historical works worthy of line engraving; but the French more judiciously confine it to subjects which derive an additional charm from spirited execution. Among the artists whose works thus appear, are Adrien Giugnet, Charles Leroux, Gavarni, H. Baron, Leleux, Robert Fleury, H. Lehmann, Decamps, Dias, Roqueplan, St. Jean, Ziegler, Lecurieux, Couture, Rousseau, Blanchard, &c. and the lithography is the work of Leroux, Lemoine, Français, Moulleron, &c. The works have been principally selected from among the water-colour productions of the various exhibitions, and they are all compositions which have attracted attention from their superior excellence. Water-colour drawing is essentially an English art, but the French school, within the last quarter of a century, have made great advances in it. Among ourselves it is no longer what it was fifty years ago, when its practice was simple, its aim humble, and its professors men who aspired to nothing beyond neat translations from nature. But now little of this simplicity remains; we find water-colour art actual painting in body colour, with all kinds of washes and vehicles, and the walk of the art is no longer what it was, as having risen to poetry, and history both sacred and profane. The point and effect of minor subject-matter is the characteristic of these productions. We could enumerate works of many of our own artists, that would be equally valuable and effective in lithography if this sketchy style had been cultivated among ourselves; but it has been displaced by high-priced line engraving on steel, which is by no means suited to multitudes of the compositions it is employed to repeat; for frequently the necessary finish of line engraving utterly destroys the feeling and decided character of the works of such artists as those we have mentioned, which are admirably suited to the medium employed, and serve effectually to convey a just idea of the epigrammatists of the French school. Thus the styles of French and German lithography are essentially different—that of the former being admirably formed to make known the works of the *poète mineurs* of the art.

The lithographic prints, one of which accompanies this number of our journal, have been printed expressly for us in Paris, and they are all on India paper. We conceive that, by the occasional introduction of such examples of French art, we shall not only interest our subscribers generally, but that we shall be essentially aiding the British artist, by rendering him familiar with the more favourite works of his rivals of the Continent. As we have observed, the selections we have made are various—some in landscape, some in history, and some in *genre*—but each is a print of no inconsiderable merit, from an esteemed and popular picture. We trust and believe their introduction—an object we have not achieved without considerable cost—will be satisfactory to our subscribers.

DECAMPS



EUGÈNE DELACROIX.

IMP. BENOIST.

Tiré du Cabinet de M. Cavallier-Fleury

COSTUME IN ENGLAND.*

THE work under notice was, as most of our readers know, commenced in "THE ART-UNION." Mr. Fairholt's series of articles on Costume were attractive and useful; we received many letters expressing hope that they would be, in process of time, collected and published together; and the result is before us, —in one of the most interesting and serviceable books that has ever issued from the press—a book which no artist, amateur, or connoisseur should be without; and one that cannot fail to be equally beneficial to the antiquary and the historian, as well as most agreeable to the general reader. The claim of this Journal is merely to the groundwork of the publication; for the scattered essays which appeared in our columns have grown into a volume of 618 pages, illustrated by above 600 woodcuts, and accompanied by an illustrated "Glossary of all Articles of Use or Ornament worn about the Person."

In that dark period of our history when the early Britons ruled lords of their own land, until the ambition of Rome induced its Sovereigns to invade the coast, little or no clue can be obtained to the aboriginal costume; and the vague hints of the Roman writers are all that are left to us, and they must be received with some degree of scepticism. The investigation of the early graves or *barrows* in some degree illumines our darkness; but still the whole fragmentary history of the period is so obscure that we must commend Mr. Fairholt for his honest avowal of the incertitudes by which it is surrounded; and with him express our surprise at the elaborate falsities that have been published as authentic early British costume. Some extra light has been thrown on this part of the subject, and additional information and illustration gathered by the author since the publication of the "Notes" in the ART-UNION, while that portion devoted to the Romans in Britain he has amply enlarged, and elucidated by engravings, so that it may fairly be considered as a brief but well-condensed history of their costume, with the modifications necessary to our more northern climate. To the Anglo-Saxon and Danish period great additions have been made, and the most recent discoveries in the *barrows* or graves of these people have been made use of as authorities for what is said; and, as many readers may be puzzled by so apparently strange a term applied to these *tumuli*, we are glad to find its etymology fully explained, and a curious engraving of a section of one of them given, in the centre of which lies the warrior, with his warlike implements and funeral urn, which very clearly shows the curiosity and importance of these funeral deposits, as they, like the tombs of Egypt (though in a humbler way), display the arts and manners of these ancient inhabitants of our fatherland. The magnificence of the many articles of personal decoration found in many of them attests the ability of the workmen and the taste of the higher classes. The Saxons were distinguished by their love of jewellery, and their workmen enjoyed the honour of being considered as the best jewellers in Europe. In his glossary Mr. Fairholt has engraved some specimens of their art, which for elaboration and finish could not be exceeded in the present day. The Saxon period has been altogether most amply illustrated from their own drawings and decorations; and we must add, that the portion of the volume devoted to the consideration of the clerical costume of this period is perhaps the most original and meritorious of the whole. The clerical dress is so peculiar and so fixed that the question of its origin naturally arises, and reasons asked why its peculiarities were adopted; and we are not aware that

its origin has been so clearly deduced and enforced by fact illustrations (for such the accompanying engravings are) in any previous English work—however expensive and copious it may be. The same praise may be accorded to the portion of the volume that treats of *class costume* throughout. Thus the clerical, legal, medical, and other dress is clearly traced from its parent stock; and it is both curious and amusing to follow our author into this almost neglected field of research, not unproductive in his hands of useful information.

The later periods, when the Normans and the family of Plantagenet ruled, have afforded Mr. Fairholt abundant scope for detail; and his quotations of ancient authors, and copious illustrations selected from every available source, monumental effigies, illuminated manuscripts, seals, sculptures, &c., leave us little to wish for. Scarcely a page of this volume (a thick octavo of more than 600 pages) is without its woodcut, while many boast of two or three. If no other praise were due to Mr. Fairholt, that of the most persevering industry must be awarded to him. Nothing but pure love of the subject could lead a man into the many out-of-the-way paths he has trodden for the smallest amount of fact to substantiate statements, or to add to the sum total of so large and varied a volume as this. The contemporary satirists have been amply redundant in their descriptions of fashionable follies and vices, and some of Mr. Fairholt's quotations are very amusing. Thus, the remonstrances of Geoffroi de la Tour Landry to his daughters against fashionable follies in the time of Edward III. are most grave and sententious:—"Faire daugtres, I praye you that ye be not the furst to take new shapes and gises of array of women of straunge contrey." And he particularly objects to the English style. His story, too, of St. Bernard, whose sister visited him "well arraied with riche clothinge, and riche atyred of perles and precious stones," and his rough rejoinder against such "pompe and pride to adorne suche a carion as is your body," is very characteristic of the age. So also is the awful story of a hermit who was permitted to look into the infernal regions, and see the punishment of such as were foppish in attire, who were tormented with serpents, snakes, and other reptiles, to which the "jaggies and dagges" of their vainglorious dresses had been transformed for their punishment; the moths that bred in their superfluous clothing now becoming worms to torment them.

On the ponderous armour of the middle ages Mr. Fairholt makes some amusing and just remarks, when describing two curious cuts he gives from the illuminated "Froissart" in the British Museum—one of an unarmed, the other of an armed, knight. Of the latter he says:—

"The knight is encased in plate armour of the fashion of the day, with its acutely-pointed and strangely-shaped elbow-pieces, and long *sollerets*, after the form of the shoes then worn. The horse's head is protected by the *chanfron*; and moveable plates of steel, termed a *manefaire*, cover the mane; a burnished convex shield glitters on his breast, and richly-embroidered cloths cover his chest and crupper. The horses in the tournament and war were sometimes as heavily armed as their riders; and, considering the weight both had to carry, we might almost imagine them to belong to a more powerful race than ourselves, or else that they were (as Congreve describes a Gothic building to be)—

"By their own weight made steadfast and immovable."

"The steel casing in which a warrior now-a-days enclosed himself, and which was made as impervious as possible, would allow as much battering as is exhibited in stage-fighting, and might frequently be as much prolonged; and this will help us to understand the doughty deeds of the knights of romance, who are frequently described as fighting, like Falstaff, 'three hours by Shrewsbury clock.' When once thrown, the knight was perfectly at the mercy of his opponent; and, as it was impossible to rise without assistance, the vanquisher had only the trouble of coolly choosing the best chink in the junctures of the armour to insert his sword or dagger. Independently of some such advantage as this, the armour of this era deserved the encomium of King James I., that 'it was an admirable invention, as it hindered a man from being hurt himself, or of hurting others, from its cumbrousness.'"

It is impossible to give a just notion of this volume—unless we could quote the woodcuts as well as the letterpress, as each illustrates the other, and may almost be considered as inseparable. They thus serve as a pictorial comment on most of the works of our popular authors, from Chaucer downwards: for the many extracts from their works descriptive of dress are abundantly illustrated by woodcuts from contemporary authorities. Shakspeare himself is among the number, and the figure from the bas-relief representing the meeting of Henry VIII. and Francis I., in the Field of the Cloth of Gold, sculptured on the Hotel de Bourgheroulde, at Rouen, is a happy and perfect illustration of the truthfulness of our great dramatist's description of adopted French foppery by English noblemen, as delivered by Sir Thomas Lovell, in his drama of "Henry VIII."

In the glossary, also, Mr. Fairholt has pointed out a clearer elucidation of a much-vexed question as to the meaning of the passage in "Antony and Cleopatra":—

"Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends adornings."

Mr. Fairholt says:—"The conjectural emendations, alterations, and controversy on the right reading are so very extensive and confusing, that Boswell, in his *variorum* edition, prints it as a supplement to the play. Warburton proposes to read *adorings*; and another contends that the *bends* are those of the mermaids' tails in which the ladies are masquerading. No one has yet noticed that *bends* are a part of costume: ribands or bandages for the head, in imitation of the *bends* or circles of gold, termed *binds* among the Normans, and worn upon the forehead. The simplest explanation seems to be, that the attendants on the Queen had made this portion of their ornamental dress a striking adornment to the pageant." In the same way *Hamlet's* enforcing the oath on his sword is illustrated from the custom of not only considering that weapon and its handle as a symbol of the Cross, but from its having the sacred monogram, as well as the Cross, frequently displayed on its hilt, of which engraved examples are given.

The glossary, which is a new and useful addition to the book, comprises explanations of 697 words, ancient and modern, applied to dress and armour, and is illustrated with 370 engravings. It is curious to look over these pages and their varied illustrations, and trace so many of fashion's mutations. They also aid greatly in clearly defining the various minute portions of dress or ornaments which the full-length figures in the woodcuts were not on a sufficiently large scale to give. Of these many are entirely new; there are nearly 250 in number, which, as some contain two or three figures, may be considered as more than 400 examples of dress in all ages. We repeat, the book may altogether be referred to by the artist and antiquary as the most complete work of its kind yet issued.

To our readers it is scarcely necessary to give it a word of recommendation; it was appreciated and valued in its limited and incomplete form, and in its present state it may be safely classed among the most valuable contributions of the age to Art-literature; it will be accepted universally as "authority" on the important and interesting subject, and cannot fail to place the laborious and intelligent writer high in the list of authors to whom society owes a large debt. It is among the most gratifying circumstances connected with our conduct of this Journal that we originated a work so deeply interesting and practically useful.*

* We may take this opportunity of stating that Mr. Fairholt will, ere long, commence, in "THE ART-UNION," a series of articles on "FORMS OF THE ANTIQUE, AS APPLICABLE TO BRITISH MANUFACTURES."

* Costume in England: from the Earliest Period to the year 1800. With an Illustrated Glossary. By F. W. Fairholt, F.S.A. Publishers, Chapman and Hall.

THE ART-UNION SCULPTURE.

THE following notice, it will be remembered, was published last year by the Art-Union Committee:—"In the hope of inducing the production of a fine work of Art, the Committee offer the sum of £500 for a group or single figure in marble, to be competed for by finished models in plaster the size of the intended work; the height of the figure when erect is not to be less than four feet six inches." We must express much disappointment at the spirit in which this liberal offer of the Art-Union has been met. The number of works sent in is twenty, more than the half of which we have seen in other exhibitions. The list being thus spare, we give it at length. No. 1. 'A Girl persuading Cupid to shoot at one she loves;' No. 2. 'Iris Ascending;' No. 3. 'Talisin pen Beirdd;' No. 4. 'The Contest between the Minstrel and the Nightingale;' No. 5. 'Maternal Affection;' No. 6. 'Sleep—a Sister and Brother;' No. 7. 'Charity;' No. 8. 'Dancing Girl Reposing;' No. 9. 'A Deer Stalker in Pursuit;' No. 10. 'Innocence;' No. 11. 'Hagar and Ishmael in the Desert;' No. 12. 'Genius receiving the Reward of Merit;' No. 13. 'Pastoral Apollo;' No. 14. 'Youth at a Stream;' No. 15. 'Group of Adam and Eve Lamenting the Death of Abel;' No. 16. 'Narcissus;' No. 17. 'The Meeting of Hero and Leander;' No. 18. 'The Centaur Chiron Instructing the Youthful Esculapius in the Medicinal Properties of Herbs;' No. 19. 'A Hunter Returned Home;' No. 20. 'L'Allegro.'

This catalogue at once shows the works which have been before exhibited; they may be immediately recognised by all who have visited the late Exhibitions in Westminster Hall and elsewhere—not Nos. 2, 3, 4, 7, 9, 11, 13, 14, 15, and 19 are not new works expressly designed for this competition. The names of all these competitors are of course known, as are those of some of the other works. This is not the way in which a liberal proposition of this kind should be met. It is a continual complaint among artists that "they have no confidence in the decisions in cases of competition;" the strict impartiality, however, of the decisions of the Committee of the Art-Union cannot be questioned; it, therefore, would appear that for a prize of £500 there are but three or four earnest competitors; and yet five hundred pounds is a sufficient premium for any figure of four feet and a half in height. It is by no means a fulfilment of the terms of the proposal to send in old works which have been executed for other purposes; to none of these will the prize be awarded. Full well do we know the thought, labour, and study necessary to model a figure or group even for a commission; and we are equally well informed as to the amount of daily and nightly anxiety inseparable from competition. If commissions are rare, the wear and tear is proportionally greater; if there be busts in progress, the labour is but the more.

It is needless for us to dwell upon the works, which we have already minutely described as they have appeared in the various exhibitions. We must complain that one of those, which we presume to be new, is placed so badly as to be insufficiently seen—that is No. 10, 'Innocence,' which stands in the rear of the line. It is a work of rare excellence, being a semi-nude figure—a girl holding a dove to her breast—executed with a natural truth and tenderness of sentiment seldom attainable. In every part of this exquisite figure the utmost attention has been given to composition and expression. The features are distinguished by the most perfect beauty of contour, and the entire head is a conception of infinite grace and elegance. We have no idea who is the author of this really fine work. There is another figure upon which much care has been bestowed, but the subject is too commonplace, having been long ago worn out by the followers of Canova—that is No. 8, 'A Dancing Girl Reposing.' She holds a tambourine in her left hand, and rests her right on a flowery bank; there are ease and grace in the pose, and beautiful passages of modelling in the nude parts of the figure.

It is much to be regretted that the proposition has not been responded to in the same spirit in which it has been made; the sum is truly liberal, and we conceive that the Committee have not, by past experience, found themselves justified in offering a larger amount.

PEN AND INK SKETCHES.

BY MRS. S. C. HALL.

IV.—THE FALLEN MINISTER.

THOSE who have walked westward during the warm nights of this lovely summer, from St. James's-street along the superb Mall, which adds so much to the convenience and beauty of Piccadilly, have obtained an enjoyment that few cities in the world can supply. Low as, unfortunately, is the site of Buckingham Palace, when viewed at night there is something very imposing in the huge mass of building—its defects concealed by deep shadow, and its more prominent parts caught and dwelt upon by the fair moonlight—while the flag unfurled over the marble arch heaves backward and forward like a spirit keeping watch over those most precious to our native land. The massive towers of old Westminster, rising above the trees of St. James's Park, compose a fine background to this indistinct and half-mysterious picture; the nights have been of late so luminous that the lamps suggested the idea of ornament rather than of use; the broad sheet of water, set in the carpet of the Green Park reflected the intense brightness of the stars until it seemed like a diminished firmament; the warm and soothing atmosphere, and the clear blue sky, realized something of the nights of the south of Europe, even in our murky England—with this great advantage, that while their glories are exclusively of the past, ours combine with the past the present and the future. Everything in London is suggestive—everything hopeful—everything has a history. A moment's pause on the paved terrace, and a glance along the varied line of "homes," commencing with the iron-bound house of "the Iron Duke"—the square, solid, unpicturesque casket, which contains the tributes of mighty nations to one mightier than they,—along the line of those houses, in some of which lights are glittering and banquets are spread, to others telling of the commingling of ranks, manifesting the health and strength of a commercial country, where the busy traffic of the day has yielded to repose,—on and on, until, as memories crowd upon us, we are forced to pause and think how rightly proud we may be that our father-land is prodigal of immortal names!

The scene in its happy silence, suggests the deeds and the men who have stamped their celebrities around us; many of them sleep beneath the heavy architecture of England's great Mausoleum, others in humbler but not less immortal graves; and even while we dwell upon their glories, and reverence the great truths they taught, it is a joyful thing that, talk and write as we may about the pleasant old time of "Merrie England," we have achieved greater things, overcome mightier difficulties, learned of science new strength, opened our hearts as well as our ears to more important truths, acquired new sympathies, and now stand forth a far greater nation in these our own times than we did in times gone by. There are still many things left to—

"Change our strain,
And cheer our pride."

But who dares to say that England will not proceed in her march of triumph, both for time and for eternity?

I had been aroused, by these thoughts, from a reverie—the result of a prolonged visit to our great Exhibition of the Royal Academy. Surely the heart must be cold, and the taste palsied, in him who could examine these enriched walls without triumphing with those who have proved (old and young, as they are mingled there together, in one great republic) the power and beauty of British Art. One of the pictures which caused me much thought, and revived my memory of a time so full of varied historic movement, is that which records 'The Fall of Clarendon,' the admirable work of E. M. WARD, that now graces the noble gallery of the excellent Lord Northwick.

The artist who painted this leaf from our history is evidently self-thinking—he reads and reflects—he studies and comprehends character, and has a strong leaning towards the sterling uprightness of unalloyed English nature; he has evidently great faith in the sterner virtues, and attaches high value to moral worth. Nothing in Art can be conceived in a truer spirit than the dignity and pose of the ex-Chancellor's figure descending the steps after

his final interview with the degraded and worthless creature to whom England, during the lassitude and incapacity which succeeds national fever, returned a crown. The whole past of that old man's life had been devoted to the service of the royal trifler, who, followed by his dogs, has heedlessly turned his back upon the tried friend, whose protection, commencing at the battle of Edge Hill, continued through the perils of starvation, war, and treachery; during which he was not only never found wanting, but was foremost in all acts of devotion; enduring separation from a family he loved with the deepest tenderness; deaf to all the suggestions of others, and the still more dangerous insinuations of an ambitious mind, he was steady, upright, and true in his deep and earnest loyalty; and the painted canvas well tells how the heartless and worthless and most prodigal King rewarded him! You read the story here—the fate of a man devoted, "not wisely, but too well." A great fact it is; a solemn warning honestly put before us. Mr. Ward, I imagine, painted in some degree from Pepys's description, so vividly disgusting, of Lady Castlemaine's conduct as Clarendon left Whitehall. It is worth quoting:—

"When he (Clarendon) went from the King on Monday morning, she (Lady Castlemaine) was in bed (though about twelve o'clock), and ran out in her smock into her aviary looking into Whitehall garden; and tither her woman brought her her nightgown, and stood blessing herself at the old man's going away; and several of the gallants of Whitehall (of which there were many staying to see the Chancellor's return) did talk to her in her boudoir, among others Blansford, telling her she was a bird of passage."

This is indeed a picture of "old times"! Rare times for modest women and true-hearted men!

The artist has rendered the King's character to admiration, as he walks in the distance through an alley of bowing courtiers, assuming an air of ease, and followed by his page and a tribe of little dogs—whose introduction into England is the only pleasant memory connected with his reign; and the satire upon the littleness of mind displayed by the Chancellor's enemies, is still more effectively worked out by the episode of an ape dressed in Chancellor's robes, which "mows and mows" from Lady Castlemaine's "birdcage"—the disgusting caricature of humanity, trained to insult the Lord Clarendon, who sees all but feels nothing: the dignity of his real nature never showing more nobly than when the state he had so long maintained passed from him for ever.

Mr. Ward has rendered all this most faithfully; and while portraying the "lily-like" beauty of the most notorious women of the Court, he has suffered the evil passions of their degraded minds to canker, as it were, their faces: so that admiration never excites a better feeling, and the eye as well as the heart returns to the banished old man, instead of remaining with "patched and painted Jezabels."

On that very day—the day on which occurred the incident here painted—when Charles, taunted by Lady Castlemaine for not having insisted upon Clarendon's delivering at once the Great Seal, fell upon his knees to crave her pardon, and then dismissed Morrice, the state secretary, with a warrant under the sign-manual to demand it, Clarendon was employed in sealing the formal proclamation of the Peace of Breda; and, while the wax was yet hot, he delivered up the insignia with an expression of submission to the royal will, and of satisfaction "that his last official act was to restore harmony between two nations who ought to be united." Is it not singular that almost the last words of Sir Robert Peel—when resigning power only a few weeks ago—was to announce the settlement of the Oregon Question—the establishment of "harmony between two nations who ought to be united"?

In these our times there is no fear of the similarity extending farther; nor is the jealousy which a Minister's living in a splendid house excited in former reigns likely to do him injury in these our days, when men of all conditions "win gold and wear it" and "build unto themselves fine houses," without let or hindrance.

It must be lamented, however, that in the teeth of public opinion Lord Clarendon persisted in erecting so superb a palace in the neighbourhood of the Court. Whoever is in advance of his time runs great danger of martyrdom. In his case, the palace-building excited the jealousy of both courtiers and citizens; the former only saw that they were built out—built over—by the ambitious Chancellor—by the father-in-law of England's

future King; the people of those days fancied that a splendid house was like the Ogre's castle—built to conceal treasure; while experience proves that nothing so much diffuses treasure, often to the ruin of the builder. For a short time Lord Clarendon occupied Dorset-house, in Salisbury-court, once the residence of the Bishops of Salisbury; and then lived in Worcester-house, which stood in the Strand, on the ground now occupied by Beaufort-buildings. He had also a villa at Twickenham called York's-farm, or York-house; and during the great fire in 1660 his furniture and effects were sent there. There is much recorded of the magnificent residence he possessed at Cornbury, in Oxfordshire, where he entertained during the long vacations in a style of princely magnificence. Mention is also made of Caron, or Croome, house, at South Lambeth, which was granted in fee in 1660 "to Edward Earl of Clarendon." These and many others he might doubtless have enjoyed if it had not pleased him to purchase the stones intended for the rebuilding of St. Paul's, and appropriate them to the erection of a princely mansion in the face of the Court, and upon a piece of land granted him by the Crown, as we are told, "on the road to Kensington, near unto Piccadilly, where there stood a tavern famous for wine of rare flavour, and for gambling"—inseparable companions; always, in the race to effect the ruin of all that is noble in our nature.

Disraeli, in his charming work, "The Curiosities of Literature," in a paper on "Palaces built by Ministers," says it is no wonder that Wolsey and Buckingham built palaces—"they rose and shone the comets of the political horizon of Europe." "The Roman tiara still haunted the imagination of the Cardinal; and the egotistic pride of having out-rivalled Richelieu and Olivarez—the nominal Ministers, but the real Sovereigns of Europe—kindled the buoyant spirit of the gallant and the splendid Villiers. But," he asks, "what folly of the wise" must account for the conduct of the "profound Clarendon"?—perhaps it might be traced to an overgrown organ of constructiveness. The same propensity that caused him to write his "History of the Rebellion" urged him to erect the "spacious and fine house"—no vestige of which remains at this day, save two stunted Corinthian columns which form the gateway of the "Three Kings Inn," near Dover-street, in Piccadilly; they are, properly speaking, only pilasters painted of a drab colour, which, being rubbed off in sundry places, have assumed a diseased aspect; either they have sunk, or, what is more likely, the earth has grown about them—for now they are miserably out of proportion, and insulted grievously by the blue-board proclamation of a livery stable. If there were no record of the past in this broad highway of magnificence and commerce but these poor plastered things, it were enough to think upon and teach important lessons; thousands pass them by without thought or inquiry, although they are out of keeping with anything around them. It is well that the labours of the mind endure longer than the more palpable efforts of the body, or every existing trace of this great man would have been a contempt rather than a glory. He reproached himself in his life for "weakness and vanity" in the outlay occasioned by the building—the relic of which I have just noticed; and which he also says "more contributed to that gust of envy that had so violently shaken him, than any misdemeanour that he was thought to have been guilty of." He might well say so, when the house was pointed at as a state crime, and pestilence, conflagration, war, and defeats were connected with Clarendon, or, as the malcontents called it, Dunkirk, house!—the house raised as much in fondness as in pride, and whose memory was a solace to him in exile: for when its sale was proposed to him, he says, "he remained so infatuated with the delight he had enjoyed, that, though he was deprived of it, he hearkened very unwillingly to the advice." The magnificence of this house was of but short duration. In 1683 it was sold for its materials, and a little anecdote, told by Evelyn, is one of the many memories connected with that sweet and delicately-minded man most gratifying to dwell upon. Evelyn was returning to town with the son of the old Chancellor, and "in passing by the glorious palace his father built but a few years before, which they were demolishing, being sold to undertakers, I turned my head the other way till the coach was gone past by, lest I might minister oc-

casions of speaking of it, which needs must have grieved him, that in so short a time this pomp was fallen." Neither rapine nor revolution can produce a more heart-rending picture than the spoliation of the treasure-house of high thoughts, learning, and happiness. There are people in the world who cannot understand this—who look upon the interior of a house as a square enclosed by brick and mortar, and take no note of the memories and loves enshrined therein. It was not from such clay that Evelyn's heart was made! It is somewhat singular that the remnant of the library which Clarendon collected with so much pains and valued so highly, was totally destroyed in the burning of his grandson's (the Earl of Rochester) house at Petersham—the said Earl of Rochester being the son of the Chancellor's second son, Lawrence, created Earl of Rochester, and celebrated in "Absalom and Achitophel." Although the father of three sons, and by the marriage of his daughter, Anne Hyde, with the Duke of York, afterwards James II., grandfather of two ladylike and gentle-minded Queens—Mary and Anne—yet, after the middle of the last century, no male descendant remained to bear his name: he is now represented, through a female branch, by the present Earl of Clarendon.

The Chancellor's great solace during his exiles—for the King, and by the King's command—was literature, thus falling back upon the taste imbibed in his youth for consolation. He tells us himself, that "Whilst he was only a student at law and stood at gaze, irresolute what course of life to take, his chief acquaintances were Ben Johnson, John Selden, Charles Cotton, John Vaughan, Sir Kenelm Digby, Thomas May, and Thomas Carew, and some others of eminent faculties in their several ways."

What a preparation such associates must have been for the young lawyer's future career through "Each change of many-coloured life!"

What learning must he not have imbibed from Selden, what wit from Cotton, what grace and eloquence from Sir Kenelm Digby! and in the after portion of his life, when the fever of existence was subdued by time and circumstances, how truly does he rejoice that the fanciful and elegant Carew "was at the last brought to the greatest manifestation of Christianity that his best friends could desire," and pay a fitting tribute to "Rare Ben Johnson," although "he had for many years an extraordinary kindness for Mr. Hyde, till he found he betook himself to business, which he believed ought never to be preferred before his company." This contempt of "business"—"The frivolous pretence of human lust to cast off innocence!"—was in keeping with the gruff old poet, who, while he strengthened and exalted the English language, was, in the Chancellor's opinion, "the best judge of, and fittest to prescribe rules to, poetry and poets, of any man who had lived with, or before him, or since."

Truly, while we have such emphatic warnings that this is not our abiding city, we must also remember that great honour is due to those who raise around us imperishable monuments of Art and Literature. The records of such great and good men are themes worthy the best efforts of British Art. A gallery filled with productions like this, would do honour to our country, and become glorious and noble incentives to her sons.

Clarendon, after sailing from the pretty village of Erith, betook himself to France: Louis XIV., playing with his tortures, received him first (through his officers) with all distinction, then (finding it was not pleasant to his worthy brother of England so to do) treated him with unparalleled cruelty; his body worn down by pain and suffering, he at last found a resting-place at Montpellier, and solaced himself again with the literature he so dearly loved. And yet his cup of affliction was not full; his daughter's apostasy, quickly followed by her death, plunged him again into a sea of sorrow, and he was persuaded to change the scene to Moulins. As his days became numbered, his desire either to return to his native land, or to be near it in death, urged him to remove to Rouen, and he endeavoured to soften the obdurate heart of the King by another petition that he might be permitted to die among his children. "Seven years"—so ran his supplication—"Seven years was a time prescribed and limited by God himself for the expiation of some of his greatest judgments; and it is full that time since I have, with all possible humility, sustained

the insupportable weight of the King's displeasure. Since it will be in nobody's power long to prevent me from dying, methinks the desiring a place to die in should not be thought a great presumption." Charles never answered this letter—let us hope he never received it.

Clarendon died at Rouen on the 9th of the last month of the year 1674. The insensible clay was interred on the north side of Henry VII.'s chapel in Westminster Abbey—an honour (I had written it a *mockery*) bestowed doubtless because of his alliance with the Royal Family; but neither of his descendants—Queens of England—honoured him with a monument, or by any inscription enabled posterity to ascertain the precise spot where repose the ashes of their grandfather Clarendon—a chancellor a hundred times greater than a king.

The Painter, WARD, has, however, erected a monument to his memory. Such is the proud privilege of Art—such mighty power has the Artist!

CORRESPONDENCE.

REDUCTION OF DUTIES.

SIR,—Perceiving the alteration in the Russian tariff which has just taken place, and knowing the interest you take in the welfare of that truly artistic branch of our manufactures, namely, earthenware, I have taken the liberty to hand you a statement how the alteration will affect the export trade of that article, fearing lest it may not have come before your notice, and hoping the information will be a further stimulus to those connected with the trade, if you think it worthy to communicate the same to them. I have also added a statement of the reduction on cloths.

I beg to remain, Sir,
AN INTERESTED READER OF YOUR JOURNAL.
July 8, 1846.

Reductions in Import Duties in Russia, as per Ukase, dated June 1 (13), and published in St. Petersburg June 8 (20), 1846. To take effect immediately.

	Old Rate in Silver Ro.	New Rate in Silver Ro.	Amount of Reduction in Sterling at about
On Earthenware, white, or of one colour without borders or coloured patterns.....	per poed. 4 65	per poed. 3 49½	per cwt. £ s. d. 0 13 0
And in 1847 to be further reduced to 2 39½ silver ro.			
On Earthenware, with borders, variegated with patterns, &c.....	12 0	9 0	1 11 0
And in 1847 to be further reduced to 6 silver ro.			
On Woollen cloths and kerseymeres, black, blue black, and dark green.....	per lb. 3 50	per lb. 2 50	per lb. 0 3 7
And all other colours remain at 1 80 silver ro.			

ARTISTS IN ROME.

SIR,—A letter appeared in the double number of the ART-UNION for June (page 109), entitled "Chit-Chat from Rome," in which there is an allusion to one of the most talented of the young artists of the present day. His name, however, is incorrectly given; and the intended act of kindness and justice is thus, in part, defeated. He is there named Mr. Fortt Davis: it should have been Mr. Frederick Fortt.

You will, I am sure, with that liberality which distinguishes, in every page, the spirit of your admirable journal, permit this error to be corrected in the next number of the ART-UNION.

As a sincere admirer equally of the great talents and of the many excellent qualities for which Mr. Frederick Fortt is peculiarly distinguished, I feel anxious that he should have the full benefit of the eulogium, which, in the estimation of your very intelligent correspondent, he appears most justly to deserve.

I am, Sir, your very obedient servant,
Bath, July 10, 1846. T. M. MUSGRAVE.

PROVINCIAL LECTURES.

SIR,—I trust that, through your valuable Journal, you will make some reference to the want we sorely feel in provincial towns, of some competent lecturer on Art.—I mean who can deliver lectures we are able to understand, and which may aid us in the pursuit to which our time and minds are devoted.

Your obedient servant,
AN OPERATIVE.

[Our correspondent will perceive a statement on this subject elsewhere; and also that his object is, we think, likely to be attained.]

FINE ARTS IN IRELAND.

EXHIBITION OF THE ROYAL HIBERNIAN ACADEMY.

THIS is the twentieth Exhibition presented by this body to the Irish public, and we think they are fairly entitled to say that, taken as a whole, it contains a greater number of works of note and mark than any of its nineteen predecessors. One, or, at most, a couple of works of particular merit, like stars of the first magnitude amidst an atmosphere of nebula, used formerly to make up the Exhibition and constitute its chief interest; and many a regular frequenter of times gone by is able to recall the past by naming the single meritorious picture that impressed itself by its very solitude on his memory; while all else that accompanied it, before or after, presents an oblivious blank. This has been changed.

The present Exhibition presents among the 500 specimens several of the highest class-works adorning its walls; so that future mnemonics will be puzzled how to recall the year—whether as that of the two Turners, the two Danbys, 'The Rienzi' of Elmore, 'The Greek Refugees' of Fisher, or 'The Ino' of Foley: thus, while the quantity is average, the quality of the works is much improved.

But to proceed at once to our task. We shall, as heretofore, notice principally the new works and works of resident artists, passing those that have undergone observation in other Exhibitions with only a slight recognition.

M. CREGAN, R.H.A. The worthy and able President exhibits eight works, all portraits, some of considerable size. Two of these are particularly good. No. 3, 'Hugh Lyons Montgomery, Esq.,' and No. 27, 'Michael Fox, Esq.,' careful in drawing and harmonious in colour. Two others are of average quality, while it would have served the interests both of the Exhibition and of the President, if the four others had not been exhibited at all—at least in their present state, crude and unfinished.

F. W. BURTON, R.H.A. No. 305, 'Portrait of Sir Edward Sugden, Lord Chancellor of Ireland,' is the only contribution by this artist. Clever and dexterous in the handling, it is, however, nothing but an extra-sized miniature, wanting all the best characteristics of the original. In the outset of his career, Mr. Burton was hailed as a national painter of no ordinary powers of mind; but such treatment of the National Exhibition, and of the body with which he is associated, will tell fatally against his pretensions, and must be a sad disappointment as well as a lesson to over-zealous friends and admirers.

GEORGE PETRIE, R.H.A. We are rejoiced to see this able artist restored again to the Fine Arts by the completion of that portion of his antiquarian labours and researches for which there was such "a pressure from without." No. 308, 'Brandon Mountain, from Connor's Pass, County of Kerry—Shower passing off,' is a noble production, something similar to a work previously exhibited, but much more powerful in its effects. The solitary grandeur of the scene is much enhanced by the single figure (a peasant girl in her bright scarlet and purple) in the immediate foreground; the intervening valley, with its dismal lakes; the rugged mountain and its cellular tarn, above which the clouds are just raising their misty curtain, are admirably and poetically given. No. 313, 'The Home of the Heron, Loch-Atri, Connemara,' is also a solitary mountain scene—a wooded island in a fairy lake—the sole inhabitant the heron. A purple mist, lit up with the prismatic hues of a setting sun, fills a deep gully of the peaked mountains. In the foreground a river debouches from the lake; and its rugged banks, formed of gravel and marl, crested with moss, fern, and heath, are beautifully delineated. Long may Mr. Petrie contribute such works, and teach his countrymen to know and appreciate the natural beauties of their own country as it manifests itself to them at the present day, as he has opened to them the true method of illustrating the history and antiquities of days gone by, better and more efficiently than any draughtsman or historian that ever preceded him.

N. J. CROWLEY, R.H.A. No. 42, 'Taking the Veil,' is a powerful work by this young artist: the management, colouring, and likenesses of which are most creditable to Mr. Crowley. We perceive it is painted for St. Vincent's Hospital, and congratulate that establishment on its possession.

We remember a cleverly grouped picture of 'The Barrington Family' for a Limerick hospital some years ago by Mr. Cregan; and we are convinced that public establishments gratefully recording and handing down the lineaments of their benefactors to posterity would find the portion of their funds thus spent (particularly if the aid of artists of mind and ability are called into requisition) no bad speculation or investment. No. 10, 'Going to Seek his Fortune,' is too lackadaisical and insipidly sentimental a cast to be worthy of the vigorous and original hand that produced that universal favourite, 'The Cup Tossing.' No. 23, 'The Hall at Turtulla,' is a pleasing way of managing a family group—listening to an old piper.

WM. H. COLLIER, R.H.A. No. 135, 'Capture of a Gondola by Pirates.' This picture, which represents the quarter-deck of a pirate vessel crowded with its nondescript crew in various attitudes refusing the ransom-money from a noble Venetian family they have captured, is a painful example of misapplied powers and talents, which repeated warnings will not recall from an absurdly wrong direction. The details are many of them very cleverly painted, and show no little study and care. The drawing, colouring, and expression of the pirates—one blackfaced gentleman in the centre especially—call for our commendation. The hero of the story, however, excites our laughter by the theatrical flourish of his attitude and demeanour; and his disconsolate lady and child are made too deplorably ugly to arouse our gallantry or interest. We before adverted to Mr. Collier's too fatal facility in painting satin: the same fault pervades this laborious work. The wood-work, sails, dresses, sky, faces, all is satin—and highly-polished satin too. The best thing that could befall Mr. Collier would be some friend throwing his softening-brush into the Liffey, and allowing us to see his works in their first vigour and—unsatinated. No. 209, 'A Portrait of the Rev. W. H. Drummond, D.D.,' by the same artist,—a good likeness and very ably painted,—on the contrary, reflects great credit on Mr. Collier, and will no doubt tend to procure him extensive employment in this lucrative department.

CATTERSON SMITH, R.H.A. Ten portraits of various degrees of merit: the best are—No. 89, 'His Excellency Lord Heytesbury, late Lord Lieutenant of Ireland,' placed at the head of the principal room, and deserving of its position, not merely from the rank of its subject, but as the best portrait in oils painted for some years past in Ireland; No. 44, 'Sir Lucius O'Brien,' is also cleverly given; while No. 248, 'Mrs. Eccles,' is a beautiful impersonation of feminine grace and loveliness; most of the remainder also show much talent, but do not call for particular attention or remark. We regret to see so promising an artist in original and fancy subjects wholly absorbed by portraiture. It was not on the strength of this he obtained the rank of Academician, which we shall withdraw our opinion of his deserving if he does not continue to enhance the interest of the Exhibition otherwise than by portraits.

GEORGE F. MULVANY, R.H.A. No. 50, 'The Wanderers.' A black man and a fair woman, whom fate appears some way or other to have linked together, are represented standing side by side; the latter holding (under the peculiar circumstances) rather too fair a baby. Both, as separate studies, would possess much merit; and we think that Mr. Mulvany's pencil never evinced greater force and vigour than in depicting the head of this Lascar or Malay; but, together, the story (if any) is most unpleasing, and the effect produced is that of pity that so much good painting and talent were not expended to a better purpose. No. 180, 'Aphrodite,' is an imitation of Howard's worst manner. Mr. Mulvany has too much talent to render this necessary. Several very able portraits show that he deservedly maintains his well-earned reputation for correct likeness and pleasing expression and colouring.

CHARLES GREY, R.H.A. No. 7, called 'The Decoy,'—a title which does not very well explain the subject, which is a white wire-haired Scotch terrier standing all dripping and shivering on a bank of a stream in which a water-spaniel is reveling as his natural element. The animals are very cleverly and characteristically depicted; but the landscape, water, and adjuncts are very inferior to the same artist's previous works. This is another instance of great labour thrown away upon a worthless and ineffective subject.

HUGH FRAZER, R.H.A., and R. L. WEST, R.H.A., contribute several figure and landscape subjects, of which it is only necessary here to say that we have seen better from each in their time; nothing is so graceful or judicious as a timely retirement. We thought, indeed, the latter must have seen forcibly the propriety of resigning the Academy at the same time he was pensioned off and superannuated by the Government, as teacher of the Royal Dublin Society Elementary Schools.

MATTHEW KENDRICK, No. 46 and No. 82, two sea-pieces of great power and merit. Ireland has produced no painter in this department more deserving of patronage and encouragement than Mr. Kendrick.

THOMAS BRIDGFORD's productions this year are very unequal to his previous efforts; but passages here and there show that the painter of 'The Masquerader' of former years has but to exert himself in the old true direction, to regain his popularity as an artist. No. 121, 'The Missal,' has vigour in it, but wants toning.

B. MULRENNEN, No. 16, 'Fionnghuala.' A well-designed and warmly-coloured fancy portrait, if such a term is allowable. "The fair shoulder," which we suppose gave the idea of the title, stands out in tempting relief. Mr. Mulrennen contributes, as usual, numerous ably-executed miniatures.

H. M'MANUS, Nos. 38 and 40 are indications, rather than studies, of two female heads, which make us regret that the idea was not more fully expressed or carried out. No. 73, 'A Peasant Girl,' although trifling, is beautifully and cleverly finished, and makes us sorry we had not something more important to record as the contribution of this talented young artist. The public encomiums he has been so deservedly receiving as the Director of the Glasgow School of Design show, however, that his time and powers have not been misapplied or allowed to run waste.

GEORGE NAIKEN, an animal-painter. His best specimen is No. 240. The celebrated bull 'Narcissus,' No. 74, is very poor indeed.

A. NICHOLL, Nos. 11 and 114. Almost duplicates of previous works, and much inferior. Why has this artist left off his very clever water-colour productions for unsuccessful experiments in oils?

GEORGE SHARP has no single work equal to his 'Market Girl' of last year. No. 189, 'The Young Mother,' would have been a clever and a pleasing picture if the principal figure and the child had been more carefully handled. The still life and adjuncts are unexceptionable for breadth and colour.

Here ends our list of exhibiting Academicians and Associates, who barely muster amongst them a couple of dozen fancy subjects, more than half of them trifling affairs—some totally unfit for exhibition, and about sixty portraits full size and miniature. If, therefore, they were left to their own resources, how could they face the public? Surely some reform is needed at the fountain-head. The leading resident artists who can contribute, and do year after year contribute, should be conciliated and grafted on from time to time, and the useless and non-resident members lopped off; but this is too important a matter to treat in a parenthesis, and we shall return to the subject at a future period, and that in no offensive spirit, for the recent elections of Catterson Smith, Christopher Moore, and C. Grey, as members, and Joseph Kirk as an associate, evince a desire to keep up with the times and reinvigorate the Academy; but much more is requisite. Now for the exhibitors in general.

F. DANBY, A.R.A. No. 40, 'The Tempest' of Shakspeare. This sublime and exquisitely-composed work—one of the most poetical of this most poetical of artists—is well placed and attracts great attention. Almost lost in the British Institution, here its various beauties tell admirably, and the public seem never tired of gazing, and find at every visit some fresh beauty, imaginative or artistic. No. 223, 'The Grave of the Excommunicated,' by the same artist, is also full of poetry, and is much admired. Some degree of carelessness, that Mr. Danby's works are seldom chargeable with, is evinced on closer inspection: for instance, both the moon, and the dog on the forsaken grave, were evidently intended for a larger-sized picture. The dog has been reduced, for the original design is apparent on the canvas, not having been sufficiently obliterated; while the moon still remains too large for its apparent

height and distance: but for this, which is easily remedied, the work is a gem.

ALFRED BLIMOND, A.R.A. No. 208, 'Rienzi in the Forum.' Having already spoken of this, on its first appearance at the London Academy Exhibition, as a work of the highest class, we shall say no more than congratulate Ireland on having produced an artist not merely of such promise, but such performance. It speaks well for the rising taste of the country to find it so much admired and so justly appreciated.

WM. FISHER. No. 24, 'Greek Refugees—Alarm.' A Greek soldier is represented wearied out and sleeping in a recess. His lovely and faithful partner, with her babe on her bosom, appears alarmed at some distant noise, and draws down the shady branches of an overhanging tree to ensure greater secrecy to their temporary refuge for repose. Mr. Fisher is deservedly rising year after year in the approbation of his countrymen. This is a well-conceived and beautifully-executed work. No. 31, 'Lady Godiva.' Of this we have already spoken in noticing the British Institution: it looks much better here.

S. F. BROOKS. We are glad to see the works of this artist again in this Exhibition. The three here presented do not seem recently executed, but possess great breadth of effect and masterly command of pencil: two of them are Views of Killarney; and the third, No. 398, 'Glen Scene—The Dargle,' we consider the best: it is better worth the attentive study of the rising artist in water colour, for the excellencies we have before mentioned, than the half-hundred album scraps by which it is surrounded. Why, again and again do we ask, is not the Academy allowed the honour of enrolling so able, amiable, and worthy a man amongst its members, while a set of pretenders to Art are kept on its list doing nothing but obstructing the way, and disgusting the public by their abortive efforts?

GEORGE COLOMB. No. 17, 'Delphi, Connemara,' and No. 273, another view near the same place—both clever landscapes, and with much of this graceful and observant artist's fine feeling for the play of light and shade on mountain scenery; but they convey rather too much of a sameness with his previous productions—even *toujours perdriz* will pall upon the sense. Smaller works, and more diversified in character, would, we are sure, be more generally popular. Again, we must repeat, *out-door* work can alone overcome mannerism and the appearance of manufacture. This gentleman would be also a valuable acquisition to the Academy from his knowledge, talents, independence of character, and position in society; and we are sure would be ready to co-operate in all that was good for the country.

WILLIAM FOY. No. 14, 'Protection.' A peasant boy holding an angry dog in the one hand and a frightened rabbit in the other—a young girl laughing beside him archly. A perfect rustic Murillo in its way. We are glad to find Mr. Foy returned to his labours in Ireland. This work shows great advance of power, and has attracted more attention and applause than many works of much higher pretensions. Some portraits by the same hand (placed quite too high)—that of a clergyman especially, No. 66—are also very able. Here would be another valuable acquisition to the Academy; but we should not like to see him on the list unless resident permanently.

J. HAVERTY. No. 162, 'Advocates in a Good Cause.' A pleasing memorial of that truly great and good man, Father Mathew. This should be purchased by subscription and placed in some Temperance-hall. No. 261, 'A Chip of the Old Block': capital—well coloured, and full of expression and life. No. 318, 'Baptism of Ethelbert': a well-designed small-coloured cartoon—a class of Art deserving attention and encouragement. Mr. Haverty was a member of the Academy; he is now resident. Why not restore him?

EDWARD HARWOOD. There are few, if any, of the younger Irish artists who show so much promise as Mr. Harwood: his travels appear to have improved his eye for colour. No. 167, 'A Girl of Sorrento,' and No. 162, 'Deademons,' are both clever studies; his picture, however, of last year, 'Nathan and David,' was of a higher class and character, and we look with great hope to his future career.

REV. J. ROONEY. No. 211, 'May Day at Menlo.' Our first impression on viewing this picture was—'What on earth could have induced the Academy

to admit this work?' but closer inspection, and hearing the circumstances under which it was composed, caused a very great revolution in our ideas and feelings respecting it. It represents a pattern, or rustic fête, held in the county of Galway; and, destitute as it is of the commonest technical knowledge of the arrangement of light and shade or management of colour, there is so much correctness of drawing, truthfulness of expression, and observation of character, that, strange to say, it gives us more hope of an original school of Art yet rising in Ireland than half a hundred conventional productions of mere school-craft around it and near it. We understand it is the work of a young man who was obliged to give up the laborious office of the Roman Catholic priesthood on account of his health, without any regular instruction in Art whatever. Measures should be taken to smooth the way for his acquisition of the knowledge how to use his materials and give air and distance to his composition, as well as harmonize his colours.

D. K. SMYTH: very much improved. No. 237, 'The Gipsies,' is very creditable to this artist.

SAMUEL WATSON. No. 299, 'Donnybrook Fair,'—the fun and humour of which could not have been more accurately delineated. There is matter in it for a dozen compositions. Yet it is questionable whether Indian-ink sketches should be encouraged for public exhibition.

JAMES MAHONY repeats himself, and not very effectively, in No. 13, 'The Bridge of Sighs,' and No. 246, 'The Rivals.' Why always the same tune?

CHARLES V. FOLEY. This is the first time we have seen anything from this young artist; and, if he proceeds as he has begun, we augur well for his success. No. 127, 'A Portrait,' is well toned, cleverly handled, and expressive. The colour in No. 195, 'A Child Dressing her Doll,' is a little too high, but it shows much promise, care, and vigour.

J. H. BURGESS has spoilt a very charming little picture of 'An Antique Gateway,' No. 30, by the unnatural tinselly green he has given the ivy with which it is clothed. The stonework and perspective are beautifully rendered. No. 267, 'Cockle Gatherers,' shows more toning, but is not effective.

O. W. CAMPBELL has some very clever and masterly sketch likenesses in chalk. We would particularly notice No. 449, that of Miss Cushman, the celebrated American actress, and T. Gresham, Esq.

MISS E. WILLIAMS (No. 443) contributes, as usual, some fruit and flower pieces, showing much careful study and graceful handling. The lights and shadows on these not being sufficiently massed, they have more the appearance of carpet patterns, or fancy work of detached studies subsequently grouped, than entire and harmonious compositions.

GEORGE EVANS has a pleasing composition in the same department, No. 129.

E. D. LEAHY, No. 53, a very clever, fine-toned head of an Ex-President of the R.H.A.

R. R. SCANLAN. No. 377, 'The Whiteboy under Escort to Gaol.' A little hard, but finely rendered, and full of pathos and expression. Several minor works show this artist has equal facility in water and oils.

M. WOOD. No. 373, 'Kerry Peasant Child.' Masterly and pleasing. We are glad to see this artist returned to water colours, and with such good effect.

JAMES O'MALLEY, HUGH TALBOT, G. DU NOYER, W. WAKEMAN, R. BAKER, R. G. KELLY, and R. FOX, are either at a stand-still or have disappointed us this year in their contributions; and the best course we can pursue is to pass them in silence, hoping for better things. There are some others to whom we are not inclined to be so lenient, but have not time or space to show up the absurdity of their performances, or their pretensions to the name of artists; we are checked, besides, by the thought that it is not their fault if the Academy, year after year, will countenance the delusion by the admission of such absolute rubbish as that which they have produced. No one knows better than we do, that in getting up an annual exhibition of modern works, as in building a wall, a certain amount of *rubbie* is necessary: small stones for the chinks and broken bottles for the topping; but there must be some limit and discrimination in this matter. An air of ridicule is thrown over the whole Exhibition,

and the name of Art itself, by the admission of some works, which are here not merely smuggled in to fill a high and vacant corner, but paraded ostentatiously before the public by the Council of the Academy, as objects worthy of the highest honour, and admiration of the amateur or the student. If this plan is again pursued, and more resolution and moral courage be not shown, on the part of the Academy, we shall be obliged to take another course, and, publicly parading the names of the Council, show up the productions of their favourites and *protégés*, as they are laughed at and remarked on by the discriminating public; and thus put the blame on the proper shoulders.

The principal English, Scottish, and foreign contributors are as follows:—

LANDSCAPE AND SEA-PIECES.

J. M. W. TURNER, R.A. (No. 106, 'Saltash, Devon,' a work of his middle time, and No. 263, 'Whalers,' a more recent production); T. Baker, of Leamington; T. Creswick, J. H. Boddington, Dearman, Deighton, E. Duncan, the Messrs. Williams, G. A. Fripp, J. Wilson, jun., Henshaw, Dallas, Groville, H. Jutsum (a single landscape, particularly good), Oliver, Elen Hunt, Percy, Fahey, Müller, Collingwood, E. W. Cooke (No. 169, a very fine sea-piece), and S. Walters.

FIGURE SUBJECTS.

J. Inskipp (two remarkably fine specimens of this artist adorn this Exhibition—No. 255, 'The Disciples of O'Gorman,' especially); J. S. Agar, J. Buchanan; T. Clater (No. 125, 'An Old Fisherman,' very good); Miss Drummond (clever 'Likeness of Miss Helen Faucit'); Hurlstone; Fisk ('Emperor Charles and Titian'); Kidd, Jenkins, Latilla, Lucy, Redgrave, Salter, J. P. Stephanoff, Woolmer, Ward, and Zeitter.

Of foreign contributors there are specimens of Eugene Verbeekhoven, J. Goupil, Pesquet, Koza-necki, Pieracini, &c. &c.

We shall now pass on to the Sculpture and Architectural Gallery.

SCULPTURE.

J. H. FOLEY. This able artist, already very popular, has much increased the reputation his name holds in Ireland by No. 475, 'Ino and the Infant Bacchus.' It justly acquired him both honour and emolument on its first production at the Westminster Hall competition, and looks to particular advantage now in his own country. No. 458, 'Pandarus Overthrown,' is a fine study; and No. 485, 'Prospero and Miranda,' a very pleasing composition.

CHRISTOPHER MOORE. If Mr. Moore's name was not already well established as one of the most leading and successful bust-producers of the day, his 'Judge Burton,' 'Josias Dunne,' 'Lord Talbot of Malahide,' 'Lady Dover,' and 'Mrs. Evelyn,' exhibited this year, would render all panegyric unnecessary. The first-mentioned specimen is a remarkable instance of power; indeed all are most lifelike—a happy mingling of the ideal with the familiar. No. 477, 'Statue of a Sleeping Child,' executed in marble, shows what Mr. Moore can do in composition; it is only a pity that his exhibiting so seldom in groups or full-lengths has originated an idea which may be detrimental to his interests—that he confines himself to busts altogether.

J. R. KIRK. No. 474, Group in marble, 'Ruth and Naomi,' graceful and expressive; the drapery classically and beautifully arranged. No. 461 and No. 476, Bust and Model Statue of the late Marquis of Downshire, taken under the unhappy circumstances of a posthumous cast; this will, nevertheless, be highly creditable to Mr. Kirk. The figure is very much idealized; but this is more allowable—in fact, necessary—in a public memorial. We rejoice to see Mr. Kirk so ably supplying the place of his departed father.

W. R. KIRK—younger brother, we believe, of the above—exhibits a highly creditable model, No. 473, 'Iris Ascending.' For a very young man, and his first public attempt, it is astonishing; a lightness almost atmospheric is given to solid matter, and a grace and classic feeling which evince great promise. We should like to see this in marble.

C. PANORMO. No. 486, 'The Pet Rabbit,' a group of a child nursing a favourite rabbit. There is not much either to commend or censure in this

production. It is a mere prettiness; and something more is expected from Mr. Panormo.

E. BURNET. No. 488, 'The First Lesson,' a child and puppy, almost a companion for the above; but Mr. Burnet shows improvement and progress this year.

F. L. CROWLEY. No. 472, 'Leander.' Although not a very pleasing subject—a corpse washed ashore—this gives much promise for an artist whose works have never appeared here before. The stiffening of one arm and side, while the other still appears to retain some warmth and flexibility, shows a mind to think as well as a hand to execute.

J. H. NELSON. A good bust of the Rev. Dr. McDonnell plainly indicates that this artist had better pursue this department than likenesses in colour, in which he has been anything but successful.

S. PIENACCINI also exhibits some busts. No. 494, 'Thomas Davis, Esq.,' is not so good as another attributed to this gentleman, and exhibited elsewhere.

ARCHITECTURE.

In this branch the display is generally very poor, not that Ireland wants able architects, but they do not generally appear to think it either conducive to their dignity or their interests to exhibit publicly; the consequence is that, often, when any work of importance requiring a particular display of taste and genius is wanted to be carried out, the nobility and gentry are incredulous of their existence, and import from England or Scotland some worthy gentleman not so fastidious and better skilled in the art of bringing himself before the public eye; while the resident architects complain, when too late, of what arises from their own neglect and fault in the first instance.

G. PAPWORTH, R.H.A., Professor of Architecture to the Academy, just saves his position by contributing No. 307, 'A Design for the Cashel Railway Station,' while Mr. MURRAY, the other representative of the profession, contributes nothing whatever.

JOHN S. MULVANY. Nos. 457 and 490, 'Terminus of the Dublin and Midland Great Western.' Simple, dignified, and business-like.

JOHN BOCKEN. No. 454, 'Design for St. Mary's, Athlone.' This is pleasing, correct, and in good keeping throughout.

J. CARPENTER. No. 421, &c., six large-sized designs for the restoration of St. Patrick's Cathedral, Dublin. We are rejoiced to see this great—this truly national—work undertaken, and likely to be carried out, in such an enlarged and enlightened spirit. These designs show that Mr. Carpenter has very ably and fully entered into the pure and elevated feeling of the twelfth century, of which period this Cathedral is, with the exception perhaps of that of Salisbury, in its earlier details the most correct example remaining. Its present state is deplorable—but better late than never. The good work has begun, and we hope will, year after year, be continued till what may almost be called a national disgrace is wiped off by its complete restoration. There are some trifling matters we might criticise in these drawings; for instance, the inappropriate and too florid screens, the position of the pulpit, &c.; but these are matters which will right themselves as the work proceeds. We do not know whether he had any precedent for it, but Mr. Carpenter deserves great credit for his management of that generally unwieldy and obstructive piece of ecclesiastical furniture, the organ. Much praise is due to the present enlightened Dean, the Hon. and Rev. Dr. Pakenham, not only for his own princely liberality and unwearied exertions, but for the very able committee he has called to his aid, and in whom the public have every confidence.

HONORARY EXHIBITORS.

We had nearly forgotten to mention (and it would have been unpardonable not to do so), with great praise, the contributions of some of this class of exhibitors.

Lady LOUISA TENISON presents us with some very clever and accurate studies made in Egypt and Greece.

Mr. GEORGE HUDSON, Bart. No. 441, a fair and intelligent portrait, admirably handled.

B. W. No. 203, 'Puck's Castle, County of Dublin.' A clever, unpretending study, showing its au-

thor has a correct eye and fine feeling for Nature as well as Art.

What has become of Colonel Pratt and Mr. George Cash, whose contributions—the one in water colours and the other in oils—were always acquisitions?

Here ends our labour. We cannot, however, conclude without remarking that "the hanging" and general arrangements are much better this year than in those immediately previous; in fact, it appears to have been entrusted to hands who knew something of their business, and had no selfish ends to answer. Nothing can be better than the Entrance-room; the water-colours, architectural drawings, &c., always gave it a poverty-stricken air, very depressing on entering; and the few there are look certainly as well, if not better, in the Upper Gallery, where they are this year deposited. We might, to be sure, complain of a few heinous sins in the large room: for instance, the huge mass of red sealing-wax, No. 36, entitled 'An Officer of the Dragoon Guards,' which if ordered to the right-about, or made to stand sentry outside, would have been more usefully employed than in its present position—destroying all about it by its crudeness and glare. This is a great mistake, and want of proper feeling for the works of others in the high official whose work it is. But we are in too good humour with the Exhibition in general to pursue this subject; and sincerely congratulate the Academy, and wish them renewed success next year.

"And may we be there to see."

THE IMPORTANCE OF STEREOCHROMY FOR FRESCO PAINTING.

EVERY one acquainted with the technical means of fresco painting is aware of all the drawbacks and deficiencies that are still inherent to this noble and eminent branch of the Fine Arts, checking, as it were, every genius who attempts to assume a high degree of perfection. The pencil is limited in its boldness, and the greatest master, after the execution of a sublime work, will always find something which shadows his self-conception and satisfaction. The great masters in fresco have, it is true, overcome the difficulty that occurs in the necessity of working in small portions; but, whilst the finished spots, after being dried, assume quite another tint than could be expected even by the ablest painter, no prognostic can be given of the final result; and how often, after a hard task, the whole must be worked over again. In every other kind of painting the strictest harmony of the single parts, originating by a sure succession, as if they came from the hands of a creator, can be planned: in fresco painting this is not the case. Add to these the scanty selection of colours, that only the ablest master may attain a certain degree of richness, never becoming abundance; and we are convinced of the above-mentioned deficiency in fresco painting. The painter on canvas has no idea how light, air, and all the influences of temperature may prevent the fresco-painter from succeeding in perfectly and minutely executing on the wall what his genius had designed on the cartoon. Disappointment is the final result.

Can these deficiencies be remedied? We have seen so many things invented in the course of the present century—have seen things realized whose prognostics were formerly looked upon as signs of alienation of mind—that a method subduing all those obstacles in fresco painting could not be deemed impossible. In some foregoing numbers of the ART-UNION we alluded to the unremitting exertions of Professor Schlotthauer and Counselor Fuchs, both of Munich, the former a practical artist, the latter a chemist, in discovering the said method. Many disappointments instigated them to further experiments, to find out all the advantages which were the property of the ancient masters, and to reach that degree of perfection which enables the fresco-painter to work with the same facility as the painter on canvas—results which

* We shall next month be in a condition, we believe, to report the purchases of "the Royal Irish Art-Union"; several of them have been already made; the selections are (as they ought to be) chiefly those of Irish artists; but we think the English contributors have scarcely had sufficient justice done to them; we make no distinctions here between English and Irish artists; and the same wise and liberal system should be adopted in Ireland.

now secure to this branch of the Fine Arts all those advantages and improvements which could ever be wished for. A very able writer on this subject in the "Allgemeine Zeitung" says stereochromy is the art which possesses all the excellencies of fresco painting in the highest degree, and is free of all its former wants and deficiencies. We cannot exactly say what is to be attributed of the invention to either genius—of M. Fuchs or M. Schlotthauer; we only know that they have shared the fate of those whose life is embittered by detracting envy, and that they have been fortunate enough to find a vindicator of their merit, whose care it was not to allow such a wonderful invention to remain untested and unemployed. The ingenious William von Kaulbach has done that great service to Art itself and to those inventors: he has resolved, after many proofs and trials, to execute his frescoes ordered by the King of Bavaria and the King of Prussia, after the novel method, fully convinced that only with this method he will succeed in finishing the respective works in that genus in which he conceived them; nay, we may assert that, if Kaulbach had not been assisted by the said invention, he would have still longer hesitated to commence his works in this description of painting. We are not fully enabled, at least not fully authorized, to describe the details of the invention, but we can state the particular advantages and a few remarks as to the ingredients. Indispensably necessary is a special and well-prepared ground on a completely dried wall, or on slabs of Kelheim stone: all the colours are prepared in a singular manner, and in painting the binding agent is distilled water. Every cartoon executed with all possible variety of colours, of light and shade and middle tones, which cannot be the property of common fresco painting, will be not only equalled, but also surpassed, in stereochromy; no limit, no obstacle, not even the least difficulty, annoys the artist. Kaulbach has tested, to his complete satisfaction, all the particulars of the new invention; and his satisfaction, the satisfaction of one of the greatest artists of Europe, is, we believe, a competent testimony. The treatment of colours, proposed by Fuchs—of every description, chiefly red of every sort, and white—is extraordinarily ingenious; the latter colour, which in common fresco painting proves so little satisfactory, may be used in stereochromy with astonishing success. The method of applying the colours, suggested by Schlotthauer, is easy and agreeable: they can be kept a considerable time fresh on the palette, and easily dissolve in water when they commence becoming dry; they can be applied in a thick or excessively thin coating; the painter can work unremittingly or in voluntary interruptions; the size of the work is of no consequence; the colouring changes not in the least, not becoming deeper or lighter after the completion. The ingredients are, as it were, totally innocent as to odour or exhalation, not in the least endangering health; as in common fresco painting, the colours become fixed and solid; add to this, the same power of light and want of gloss. The painting itself, by means of a chemical agent, becomes fixed, assuming a degree of durability, surpassing by far any degree at present known in fresco painting. Experiments have fully proved the durability: various tablets executed after the new method having been exposed to the greatest contrasts of temperature and light; the influences of heat and cold, showers of rain, snowstorms, and slow moisture; to the agency of the most powerful acids, and even to mechanical force, which was resisted in a greater degree by such works than could ever have been supposed, the surface having become as solid as the compactest stone.

It now remains only to make the suggestion, that, whilst stereochromy is recommendable to every country of the civilized world, it is chiefly so for England. It is just to allude to the new Houses of Parliament, where the glory of one of the grandest works of the world is intended to be increased by the additional ornament of fresco paintings. The climate of London imperatively demands the most convenient method in executing frescoes, in which English artists lately have attempted to compete with the best that has ever been produced in this branch of the Fine Arts. The Royal Commissioners for embellishing the sublime architectural monument may, perhaps, take the hint, and do what is most advisable for a successful result.

Munich.

F.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Another portion of the celebrated colossal, or rather enormous, statue of Bavaria, the largest in quantity of metal—by a third of weight surpassing the chest—the hips, has lately been cast (10th of June). One-half of the most gigantic sculptural work of the present time is now completed.—A private gentleman of the name of Veit, of Libach, near Prague, aware that patriotism may be fostered by the Fine Arts, has resolved to erect a grand architectural monument, in commemoration of the great national characters, male and female, who have distinguished themselves in the history of their country. The building, mostly in the Moorish style, will be 200 feet long and 90 feet high, containing chiefly three grand rooms with skylights. About twenty or thirty bronze statues will become the inmates of this mansion of glory. W. Gail, painter, of our city, has been ordered to make the designs. Schwanthaler will execute the models of the statues. Excellent pieces of Art are expected.

BERLIN.—The King has favoured with his protection the publication of C. Hermann, an eminent artist, containing the principal events of German history, in fifteen large plates, to be multiplied by steel engravings. The conception, execution, and ornamental designs are eminent, admirably well adapted for the diffusion of good taste and patriotic knowledge of the history of the country. In the studio of Kiss, the sculptor, the clay model of the colossal equestrian statue of Frederic William III., to be erected by the provincial representatives of Prussia, at Königsberg, has been exhibited. This noble work is not inferior, in the character and likeness of the King, to the equestrian statue of Frederic II., at Breslau. Many object to the execution of the vestment of the statue. The height of the statue is eighteen feet.

VIENNA.—On the 18th of June, the solemn inauguration of the monument of the late Emperor Francis I., on the "Hofburgplatz" (Place of the Imperial Palace) took place. Every sort of pomp was exhibited on the occasion, worthy of the memory of an Emperor who lived in the most remarkable and eventful period of the empire. The Nestor of the German statesmen, who is still keeping the balance of Austria in his able and mighty hand, Prince von Metternich, Prime Minister and Chancellor of State, in a short speech, alluded to the great auspices of the late Emperor; his speech was responded to in a few words of acknowledgment by the present Emperor. The monument itself—the noble work of the Milan sculptor, Marchesi, in Greek-Roman style—consists of two divisions, an oblong forming the basis, and an octagonal pedestal. On the front of the basis the late Emperor's own words, contained in his will and testament, are to be read:—

"Amorem meum populo meo. Test. [XIII]."

On the reverse:—

"Imp. Franciscus I. Pio. Justo. Forti. Pacifici. Patri. Patrie. Augusto. Parenti. Ferdinandus I. Austria. Imp. MDCCCXXXVI."

Greek festoons, vases, and several other ornaments decorate the apical parts of the base, at whose corners, upon pedestals, are four female bronze figures, representing—Religion, a star on the forehead and pressing a cross to the bosom; Peace, reclining, with the right hand on a laurelled sword, and offering a palm twig with the left; Justice, with a sword and balance; and, finally, Bravery, holding in the right hand a club, and in the left a shield decorated with a lion. Both the former figures are towards the front, the two latter are averted. Height, 10½ feet; weight, 31,216 pounds. From the middle of the groundwork rises a grand octagonal pedestal, whose base is alternately decorated with bronze festoons of oak and olive foliage; on the eight divisions of the surface are discovered four male and four female bronze statues, nine feet high, in relief, representing—Science, Art, Industry, Commerce, Mining, Cattle-rearing, Agriculture, and Tactics, all the figures being connected by an oak festoon. On the friezes and soles of the pedestal is the statue of the Emperor, holding in the left hand the sceptre, the right being slightly stretched out. Height, 17½ feet; weight, 22,300 pounds. The whole monument is 47 Vienna feet high; weight, 88,836 pounds. The Milan artists, Pramati, Alfieri, Barni, Soster, Maffei, Tognola, and Brilli, are pub-

lishing the particulars of the monument in fifteen large folio engravings on copper, with German, Italian, and French letterpress. The praise bestowed on the monument itself by the public is not at all universal, the blame not wholly unfounded. A sepulchral monument has been erected to the celebrated composer Gluck; in Charles's Church a grand bust will be placed; the contributions to be raised by concerts.

PESTH.—The illustrious poet, Ladislaw Pyrker, Patriarch and Archbishop of Erlau, has made a most munificent donation to the new Museum of our city, of 200 eminent pictures, which the generous donor had collected whilst Patriarch of Venice. He has thus laid the noble foundation of a national gallery; and it will not fail to excite a patriotic zeal in our artists to contribute to the national store of our country, which has so long been a desideratum; a very good beginning has already been made, and we shall not in vain look for the greatest success.

BRUSSELS.—The collections of cabinet pictures, works of Art, and medieval antiquities, formed by the Earl of Mornington, during his residence in this city, were sold publicly, during the months of May and June last, in this city. The pictures were only thirty-four in number, and mostly of small dimensions. What they wanted in size was compensated by the high qualities of Art they possessed; and they were competed for by the amateurs in Belgium with quite as much enthusiasm as the Duval and Saltmarsh collections have been in London. We cite, among others—'The Halt of Travellers,' N. Berghem, 10,600 francs; 'Musical Party,' K. de Moor, 2700 francs; 'Le Manège,' K. du Jardin, 12,300 francs, formerly in the collections of Monteleau, Emmer, and Delahante; 'Landscape,' M. Hobbins, 20,600 francs; a pair of pictures by Patere, in the style of Watteau, being 'Le Concert Champêtre' and 'La Balangoire,' sold for 18,600 francs; 'Dead Game,' J. Weenig, 3800 francs; 'The Calvary,' Philip Wouwermans, 6500 francs, from the collections of Count de Wassenaer, for whom it was painted, afterwards that of Monteleau, the Prince of Montmorency, and M. Rotiers, of Ghent; two landscapes of Wynants, respectively 6500 and 6100 francs. The antiquities were disputed at *faucers*: Venetian drinking glasses from 50 to 100 francs each; the porcelain, bronzes, and other rarities in the same proportion.

FRANCE.—A banquet has been given at Valenciennes to Messrs. Abel de Pujol and M. H. Lemaire, natives of that town. This city has always distinguished itself by the attention and love they bear to the great men born within its walls. The utmost cordiality reigned during the dinner.

The fine paintings by M. Jollivet, on lava, have been placed under the portico of the Church of St. Vincent de Paul, and produce a beautiful effect; they have perfectly succeeded.

The statue of Valentine de Milan, by Huguenin, has been placed in the garden of the Luxembourg. On the 1st of July the Galleries of Painting at the Louvre were reopened for study.

M. C. Lefebvre has just finished a 'Magdalen' and a 'St. Jerome,' for the Church of St. Paul: report speaks well of these paintings.

The picture of 'Cain Killing his Brother,' by Brune, has been bought by the Civil List.

MM. Leon Cogniet and Eugene Delacroix have been named Officers of the Legion of Honour; and the following as Chevaliers:—Cottrance, Odier, Philopoteau, Corot, Hostein, Guet, Meissonier, Morel Fatio—painters; Feuchere, Smart—sculptors; and Blery and Martinet—engravers. The gold medal of the Salon has been given to Messrs. Bigand, Cassel, Corporandi, Galimard, Gomen, Guind, Hurrenot, Lecurieux, Sewrin, and Vauchelet.

M. Lesueur, architect, has been elected Membre de l'Institut, in place of M. Vaudoyer, deceased: he had for opponent M. Blouet.

The Minister of the Interior has commanded of M. Otlin a statue in marble of the Mater Amabilis.

The Salon at the Louvre has closed; and, as we have shown, the usual "honours" have been distributed. On the whole the year's Exhibition appears to have been satisfactory; the number of persons of all grades and classes by whom it has been visited has been immense, and the painters have not reaped an unprofitable harvest.

PICTURE SALES OF THE MONTH.

THE career of fraud, lying, and humbug—pursued by the auctioneers in confederacy with low brokers, Jew picture-dealers, and Christian scamps—is rapidly drawing to a close—for the present season. It has been by no means so productive as of yore; and the wretched imitations of Art which have, as usual, deluged the sale-rooms, fail to find bidders at remunerating prices. It would be the supreme of the ludicrous to see well-dressed men—some having the manners of gentlemen, and possessed of property to place them above the necessities of life—stand up before an assemblage of persons and "talk of their Raffaelles, Corregios, and stuff," if it were not that it is the working of a conspiracy to rob the confiding dupes who place faith in their falsehoods.

We may notice, on the other hand, the many appearances of improved system on the part of Messrs. Christie and Manson, Phillips, and E. Foster. Although but minute advances towards perfect integrity of purpose, we must, at the same time, regret that in Messrs. Christie and Manson's and in Mr. Phillips's rooms, where some really fine pictures have been sold during the current year, these same walls should have been disgraced by perfect rubbish; their catalogues calling them Vandykes, Rubenses, &c.; and, in completion of the pitiable exposition, knocked down under such designations for the unworthy sums of three or four pounds apiece.

But although this vicious system is now, in London, brought to its last stage of rottenness and decay, it has, on the contrary, taken root in the country with increased energy, determination, and impudence. We receive daily from our correspondents the details of practices so egregiously barefaced that we are lost in wonder at the weakness of individuals, otherwise naturally shrewd, on the subject of Art. No one buys a house without ascertaining the solidity of its construction; or an estate, because George Robins amplifies it into "an Elysium" or "a Paradise," without having it surveyed: yet men are found who give hundreds of pounds for rubbish they do not understand, called pictures by great masters, while vagabond Jews congratulate each other "How Moses slipped it into the country flats!"

Whenever fine works are really attainable, there is abundance of intelligence to appreciate their excellence: there is no necessity to drag them about in caravans from one country town to another.

Among other contributions from our provincial friends, we have received a letter from Shrewsbury, enclosing the "Catalogue of Magnificent Property, &c., to be sold by auction, by Mr. Tisdale, at the Assembly-rooms, Lion Hotel," in that town. Our correspondent, who is not in the category of being a country "flat," writes that the sale was a failure; nothing went off. On the following day he walked in to view the pictures, and, when shown four pictures by Creswick, he expressed to the party to whom the magnificent property belonged, that the pictures so called were not painted by Creswick at all. The cunning reply was, that possibly they might be by another Creswick, as he had heard there were two artists of that name. Our friend—who is, as they say, a bit of a wag—next addressed a barber of the town who had dropped in for a peep; and jokingly asked him, if any of the articles would suit his shop? "Good Heavens!" replied the Salopian Figaro, "do you think the public are to be gulled by such rubbish in the present day?"

Another correspondent has enclosed us, from Leeds, an advertisement which occupied nearly a column in the "Leeds Intelligencer" of July 4; and also a "poster" of the monster dimensions of nine feet long by three feet wide, with which the vacant walls of the town of Leeds have been profusely covered. It is the announcement of a picture sale by Messrs. T. and W. Hardwick, who state that, having made a heavy advance upon the understanding that the whole is to be sold without the slightest reservation, a bonâ fide sale is rendered inevitable.

The remainder of the announcement is so perfect a specimen of the outrageously bombastic that we regret we have not space to reprint it entire, that it might be preserved in our pages as a curiosity of the acme of puffing; but we may probably do so in our next number. The delay

will give the Messrs. Hardwick an opportunity of realizing the statements they put forth as their own, for we are so much staggered by their extent as to more than doubt the possibility of their truth.

We print the copy of an anonymous letter we have received about this sale:—

"To the EDITOR of the ART-UNION.

"Sir,—I send you the announcement of a sale of pictures about to take place in Leeds. If you will inform me in the following number whether you think it will be a safe investment for a few thousands or not, you will oblige,

Your obedient servant,

"A SUBSCRIBER.

"P.S. The collection is, I understand, the property of a Mr. Lewis Hart, a travelling picture-dealer from London."

We never reply to persons who shelter themselves under the anonymous.

If country residents wish to buy pictures for an investment they should buy them direct from the artists themselves. Thus is a double good effected: in the first place the investment is safe—experience proves that; if they cannot judge for themselves, they should seek the advice of a friend; but buy from the artists direct, for there are hundreds of forgeries disseminated in all directions.

The pictures of Stanfield, E. Landseer, T. S. Cooper, F. Danby, and many other standard favourites, are fabricated to a great extent. Therefore, if investment is the object, it can be safely attained by purchases without intermediate agency; while the purchaser contributes his quota of patriotic assistance in true and beneficial patronage of the Arts in the country of his birth.

It is not but that many excellent modern works are to be bought from dealers, and we could name some of them. The security in such a case is guaranteed by the fixed abode and known responsibility of the parties.*

When safe investment is to be sought for in pictures of the ancient masters, the same knowledge and history of the Art must first be acquired which distinguished such men as the late Marquis of Stafford, W. Ellis Agar, the Duke of Bridgewater, Earl Grosvenor, &c. &c., besides many other noblemen and gentlemen of refined taste now living, whose names we purposely omit. If, without any other distinguishing quality than the mere possession of money, the wealthy man dabbles in old masters, under the fancy of making an investment, we say to him "Gare à vous," or, as the police call out in a London mob sometimes, "Take care of your pockets."

To return to the subject of our article, i. e., picture sales in London we, have but one to report of any consequence,—that of Mr. Buchanan. A small collection belonging to Dr. Fryer, consisting of baptized canvases and panels, was judiciously withdrawn after being on view at Messrs. Christie's for public sale.

We have often spoken of Mr. Buchanan's labours in bringing to this country a great portion of the finest works of Art that are now to be found in it. His exquisite feeling for high Art has always superseded the desire of gain; and his just preference for the Italian school has not been so advantageous to his interest as the traffic in the Dutch painters exclusively would have proved. It cannot be much a matter of surprise, consequently, that

* Mr. Hawker, of St. James's-street, of whom, although a picture-dealer, we may speak in terms of respect, has a large collection of modern paintings; he deals in no others; and there is thus a safe guarantee, or very nearly so, that the veritable works of the actual painters may be obtained. Among other pictures, in his rooms, are Mr. Cline's 'Inauguration of Captain Rock,' and Etty's 'Rape of Proserpine'; a visit to his collection is indeed no ordinary treat; but again we say, let all who desire to possess modern works of Art, purchase them direct from the artist—where it is possible to do so; we say "where it is possible," for it is sufficiently notorious that our leading artists are, with scarcely one exception, "commissioned" for many years to come; few persons coveting specimens of a favourite painter like to wait "for their turn"; application to a dealer is consequently indispensable; and in such cases as that of Mr. Hawker, confidence may be given with little hesitation; for a single act of deception would ruin a character; here, especially, "honesty is the best policy"; dealers of all kinds are not the less honest because they know themselves watched; and beyond all doubt, if we discover rascality we shall expose it. It will be no harm to bear in mind that, when a purchaser is about to buy from a dealer the work of a living painter, he can see and consult with the painter before he buys it.

the sale by auction of his pictures should not have been successful. The greater part were bought in. We believe only two of any consequence were truly sold, that is, the 'Flora,' of Leonardo da Vinci, for 640 guineas, bought by commission; and the 'Holy Family,' by Luini, sold for 510 guineas, to Mr. Pascoe Grenfell, of Belgrave-square. There can be no hesitation in saying this latter picture approached nearer the divine expression given by Raffaele, in similar works, than any other picture we have ever seen. It is an honour to the taste and learning of the gentleman who has secured to himself its possession; it ought to have been elsewhere, to become advantageous to modern Art. The two Caracci did not obtain a bidder beyond the reserved price of 2000 guineas each, at which they were offered, and were, consequently, withdrawn. After being upwards of seven years on hand, it is curious to speculate upon the *locale* where they will find a resting-place: we believe they will leave England for a more intellectual clime.

That a sale of Italian pictures, principally, should prove a failure would seem strange to persons unacquainted with the unprincipled chicanery of what is called the "trade,"—that is, dealers in pictures, good and bad. We know that some of those interested in the Dutch school were unceasing in decrying the works of Italian Art on this occasion; and a low-bred Belgian dealer did not scruple to stigmatize as "trash" such pictures as the Caracci; the 'Noli me tangere' of Barocci; the 'Massacre des Innocens' of N. Poussin; the Luini, &c. There may be some excuse offered for ignorance, but there is none for malice.

The sales of the season may now be considered to be ended: we shall have some general remarks on its events and influences to offer in our next number.

ART IN THE PROVINCES.

BIRMINGHAM.—The exhibition of modern works of Art by the Birmingham Society of Artists is now open at the Society's rooms in Temple-row. The pictures and drawings exhibited are 370 in number, filling the three rooms, and producing, by their agreeable variety and general absence of portraiture, a very pleasing effect. Many of the pictures, our readers will be aware, have been previously exhibited in London; from whence, having failed to obtain a purchaser, they are usually sent to the exhibitions of the provincial towns and cities. From this reason the country exhibitions will always become impoverished in proportion as those of London are preponderating in consequence; and the result is witnessed here: for, in the opinion of the amateurs of Birmingham, the present display is not an advance in excellence upon their previous collections. But this is no reflection upon the lovers of Art in this town, but rather the contrary, as we know that many of the leading ornaments now exhibiting at the Royal Academy have been secured by the collectors at Birmingham. One gentleman alone has purchased the 'Circe' and 'Judgment of Paris,' by Etty, and two others from the same pencil; and we could name many others. Certainly nowhere in England do our modern painters meet with more sterling encouragement than among the great manufacturers of the 'Toyshop of Europe.' If, therefore, this exhibition lacks the great men offered for purchase, it is compensated on the other hand by the addition of some of their finest works already possessed by the amateurs; and to grace this collection we find the following have been contributed by their respective owners:—'Alpine Mastiffs,' E. Landseer, R.A.; 'Pilgrims in the Desert,' 'Chess Players,' and 'Eastern Shepherds,' by W. Müller; 'Mercury and Argus,' J. M. W. Turner, R.A.; 'Bivouac of Cupid,' W. Etty, R.A.; 'Our Saviour on the Mount of Olives,' C. L. Eastlake, R.A.; 'Welsh Guides,' W. Collins, R.A.; 'Cow and Calf,' T. S. Cooper, A.R.A.; and 'Cellini presenting the Censer to Pope Paul III.,' by the late Sir D. Wilkie, R.A. These gems of modern Art are of themselves sufficient to give value to the Exhibition; and among the London artists who have forwarded their productions for sale, we find the names of H. M. Anthony, H. J. Boddington, T. Clater, E. J. Cobbett, E. Corbould, E. W. Cooke, E. Duncan, A. Egg, W. P. Frith, A.R.A., W. Fisk, G. A. Frupp, J. Gilbert, C. Hancock, J. B. Hill, F. Y. Hurlstone, J. M. Joy, H. Jutsum, J. P. Knight, R.A., F. B. Lee, R.A., W. Linton, F. Nash, W. Oliver, G. Patten, A.R.A., J. Partridge, S. Percy, J. B. Pyne, T. S. Robins, W. Shayer, F. W. Topham, T. Uwins, R.A., W. P. Witherington, R.A., W. Ward, R.A., A. J. Woolmer, and many others. The picture of greatest pretension in the rooms is a large composition of figures by G. Patten, A.R.A., representing 'Dante accompanied by Virgil, in his Descent to the Inferno, recognising his three Countrymen, Rusticucci, Aldobrandi, and Guido-guerra.' It is a very superior work in comparison to his 'Pandora.' In addition to the accuracy of drawing, there is much grace and a more successful harmony of colour; the figures have also less of the Flemish lumpi-

ness which is conspicuous in the 'Pandora.' The pictures which have been contributed by the artists we have already named are generally such as have appeared in previous seasons in London, and therefore call for no second critical remark. Among the local artists we delight to name Mr. W. Gill, of Leamington, who exhibits No. 323, 'The Sick Family,' a domestic subject, as the name implies; it is treated with so much fine feeling and appropriate unexaggerated expression, pencilled with a touch and delicacy so true, and of colour so brilliant with solidity, that, if a young man, he may hope to rank with the Goodalls and Mulready in the same branch of pictorial representation. Many other Warwickshire brethren in Art afford excellent proofs of rising skill; and we must not forget our old favourite, David Cox, now a denizen of Birmingham, who contributes four of those admirable works which have so long enjoyed the praise both of the critic and the connoisseur. We close our abridged account, by expressing the high gratification felt at the exhibition of a Testimonial in silver presented to Samuel Lines, Esq., by his many pupils and friends in this city, where he has for a number of years been an esteemed drawing-master. It represents 'The Third Labour of Hercules,' and is the facsimile of a bronze group found in Pompeii: it was modelled and cast by Messrs. Elkington and Co. It is, indeed, a flattering and grateful testimonial of esteem and respect from the pupil to the teacher: an example capable of being repeated far more frequently than we ever find it acted upon.

GREAT YARMOUTH.—A subscription has been set on foot to repair—we may almost say to restore—the ancient and venerable Church of St. Nicholas, in this famous town. The church is a fine relic, with many remains of beauty, which slovenly (almost brutish) hands have long laboured to deform. It seems indeed to have suffered more than the common fate of churches in the sixteenth and seventeenth centuries: there is not a vestige of stained glass remaining—the sepulchral brasses have been all torn from their stones—there is no screen or oaken tracery of any kind—no paving of encaustic tiles; one little bench alone attests the existence of the former free sittings, with their carved ends and poppy-heads—the beautiful stone tracery of the Reredos and Sedilia has been wantonly knocked to pieces and destroyed—one of the most ancient monuments is converted into a doorway—walls of solid masonry fill up the arches which divide the body of the church from the chancel—the north aisle has been separated from the nave by a wooden partition, and, in 1765, an unsightly gallery was erected in the nave itself, for the "benefit of the Hospital for Decayed Fishermen," to give light to which, two of the massive columns of the south aisle were removed. To effect a perfect realization a sum of £5000 is required; a considerable part of that amount has been raised in the town; surely the appeal to enlightened Christians for so high and holy a purpose will not be made in vain.

EDINBURGH.—We copy the following from the columns of "The Scotsman," gladly bearing testimony to the merits of Mr. RITCHIE:—"The scaffolding has been removed from the upper portion of the front of the New Commercial Bank, and the entire pediment exposed to public view. This classic edifice is in the Corinthian style of architecture, and is remarkable for its symmetrical proportion, beautiful detail, and broad general effect. Situated in what has been termed the finest street in Europe (George-street), this building will form one of its most interesting features. Perhaps the most interesting is a group of sculpture executed by our townsman, Mr. A. Handyside Ritchie. The figures of which this group is composed are in full relief, and of colossal life size. They entirely fill the tympanum, and several of the leading points project beyond the boundary lines of the pediment. This is the first instance, in so far as we are aware, that this experiment has been made in this kingdom, and the attempt has been eminently successful. Mr. Rhind, the architect of the building, as well as Mr. Ritchie, the sculptor, are entitled to the highest praise for having on this occasion freed themselves from the trammels of modern Art, and for having sought for their guidance the productions of an age when Art was in its highest perfection. In the model of 'The Parthenon Restored' in the British Museum the figures are treated in a similar manner, thus proving distinctly that in the best days of Grecian Art sculpture went hand in hand with architecture—the former adding to the effect of the latter; and the perfect harmony between the one and the other in this new national building illustrates in a very striking manner this important truth. The following description will convey some idea of the meaning embodied in this group of sculpture.—In the centre a figure of Scotland, supported by Justice and Enterprise, is receiving from the hands of Plenty the fruits of her industry. Impersonations of Agriculture and Navigation, with emblems and accessories, fill up the dexter side of the pediment. On the sinister side are figures representing Merchandise and Science, while a group of three children peering into the peculiarities of a notched wheel complete this very interesting group. The figures are all well modelled and sculptured, and the draperies light and flowing; but the three children are exquisite, and equal, we should think, to anything of the kind in modern sculpture. As the scaffolding is not yet removed from the entire building, we reserve our remarks on the architectural details until they are completed."

THE SCOTT MONUMENT.—Arrangements have been made for the completion of the monument on the 15th inst., being the anniversary of the birthday of Sir Walter Scott, when the statue, which will then be in its place, will be uncovered, and the edifice inaugurated with the usual ceremonies.

OBITUARY.

R. R. HAYDON, ESQ.

THE career of a painter is proverbially barren of events; but that of the subject of this brief memoir has been more than usually fruitful of incident of the kind which his very melancholy end imposes upon us the task of scrupulously weighing in a well-adjusted balance. We are sensibly alive to the value of the charitable precept, *de mortuis, &c.*—a far higher and better maxim, however, is *nisi nisi verum*; and, in the discharge of our absolute monetary duty to the living, we shall fail in nowise of due consideration for the departed. It is impossible here to enter upon the history of Haydon in a manner to do full and ample justice to the powers he so eminently possessed; it is rather our purpose cursorily to consider the causes which led to Haydon's reiterated complaints of ill-usage sustained from various quarters—to exemplify to others those errors which placed him in a "distinguished solitude"—under the effects of which his life was but one lengthened throes, and to which he ultimately succumbed.

Even in his youth, Haydon was not understood by his friends—he was the living fire of the domestic altar—he was borne away by an enthusiasm so vivid as to blind the home circle, the extent of whose conclusions was, that he was either too wise or too mad to be comprehended by them.

With a tithe of the power of Haydon and moderate perseverance, other men acquire fortunes—yea, even in Art; but such men are qualified in a ratio inverse to that of the temperamental composition of Haydon. These abound in caution by which, as phrenologists would say, their turbulent misgivings are kept in check. Poor Haydon was stored with much useful knowledge, which he was continually giving forth like a well-sustained stream of electricity—and as such it came home to us—penetrating always by its force, and often by its novelty. Haydon studied himself, but he omitted those chapters of self-study which teach us to discover the value of others; had his knowledge of human nature been but as a small proportion of his knowledge of his Art, it had borne him to a result very different from that which all so deeply deplore. His errors have been those of a too ardent enthusiasm for his art, an overweening estimation of his own powers, and a consequently mean opinion of the powers of others. In this respect, had he given with a more liberal hand, he had himself received more bountifully; that his due has been withheld, has been the self-vindication of those to whom he has denied the same boon. As Wolsey, with his *Ego et rex meus*, showed himself an accurate scholar but a bad courtier, so did Haydon, with his *Ego et ars mea*, pronounce himself a bad tactician, though a good artist. The word "Academy" was even in his younger years graven on his heart, but in latter life it was seared into it. Disappointment and a sense of ill-treatment throw the best regulated temper off its balance; but we think few men would have prosecuted a quarrel, as Haydon did his with the Academy, under such discouraging circumstances. He seems to have gone on living and working as fast and as hard as he could, but without stopping an instant to inquire as to the policy of anything he said or did. Others did this for him, and, alas! poor Haydon—the balance was never in his favour. With all his knowledge, power, and industry, he turned his back upon the winning-post, and obstinately persisted that he was moving towards it.

Haydon was one of the few of our painters who attempted a school; and, if a man were to be convinced of an impregnable fact, it would have been by such evidence as was presented in the result. Not one of Haydon's pupils has succeeded in the walk of Art he professed and taught; those of them who have achieved positions have done so, curiously enough in some cases, by utterly departing from all that he held dear; yet this is not his fault, but that of the public taste, which he laboured to instruct, but never could. He claimed as pupils both the Landseers, though, to use his own phrase, Edwin "denies his obligations"—be it as it may, no historical subjects that he ever could have painted would have been so profitable as his animal painting; Charles Landseer has turned to *genre*; Eastlake was for years a painter of Italian brigands; Lance utterly forsook his

master and took unto himself the idols of the Dutch masters, until he has at length outdone them in the exquisite identity of his still-life. It were full early to enter upon any such matter, but it might be shown that Haydon has not been so unsuccessful as regards pecuniary resources as is generally supposed—indeed it is asserted by men occupying a distinguished position in our school, that up to a certain period he was much more successful than themselves. Poor Hilton was truly a victim of "Historical Art"; he never faltered in his devotion; but his expressions of disappointment were, we may say, suppressed; all that can now be awarded to him is the earnest but miserable tribute of admiration of the constancy which consumed him. His pictures, as to size, were more disposable than those of Haydon, but they found no other resting-place than his own walls; his commissions were indeed few, very few, *perhaps not one*. He never turned to portrait or *genre*, in either of which, with his fine drawing, he might have made a fortune; we can point to one portrait which he painted, and that is all we have ever been able to hear of. As a direct contrast to the course of the excellent and amiable Hilton, Haydon was loud in his complaints of his brother artists; from them he appealed to the public, and the fearful result of his last appeal smote appallingly upon the ear of all who had known him. It is painful to revert in anywise to that which he has so injudiciously said and written of himself, even when all hope was gone of succeeding in his own way; his public announcements with respect to his last pictures are of a most humiliating tendency; they bespeak a man utterly without friends, or, what is worse, a man who persists in committing himself despite their affectionate warnings. But from first to last his ill-starred "*independences*" was his great stumbling-block; many things impressed him suddenly, and during life, for better for worse—we may instance for worse, his imitation of Fuseli; we may instance for better, the Elgin Marbles—had he been equally alive to social circumstances, he had lived and been honoured by all to whom his fame extended; a remembrance of but one passage of Cicero (*De Amicitia*) had made him another man—"Ipse enim se quisque diligit non ut aliquam à se ipse mercedem exigit caritatis sum sed quod per se sibi quisque carus est; quod nisi idem in amicitiam transferatur, verus amicus nunquam reperietur; est enim is quidem, tanquam alter idem."

Haydon was a native of Plymouth, and the place had a share in his warmest affections to the melancholy end of his life. His father kept a shop as a bookseller and bookbinder. He was a lineal descendant of the Haydons of Cadhay, in the parish of Ottery St. Mary, in Devonshire, which estate was in the possession of his progenitors for several generations, but was sold some time early in the last century. The historical painter was born in 1786, and displayed at an early period a taste for his beloved art. On showing some of his first essays to Mr. Samuel Northcote, the brother of the Academician, who resided near his father's house, he observed to Haydon, "My dear boy, you do not know the construction of the figure; have you no book on anatomy?" On this remark of Mr. Northcote, he said, in writing to an inhabitant of Plymouth, "I immediately went home and hunted my father's shop, and found an Encyclopedia with plates of the muscles, studied them well, and made another drawing of the figures; and my patron said, 'Now you know more of the construction of the figure; for do you not see anatomy is a word to the wise; you understand a hint above the skin if you know what is under it.' The basis of all my future practice—and perhaps, I may be permitted to say, the basis of the reform in English Art, as shown in the works of my pupils, Eastlake, the Landseers, Lance, Prentice, Harvey, and others—may be dated from the sagacity of this worthy man. He certainly gave me the right scent, which I have followed since through every obstacle, and which made me ready to comprehend the Elgin Marbles the instant I saw them."

Those who knew not Mr. Haydon will be much surprised that not only he but that any one should write thus—those who knew him cannot be surprised at it, but might lament that any man thinking erroneously, and often violently, should admit of no interval between thinking and speaking. He piqued himself upon being a "fearless speaker," and a not less fearless writer; and this is a kind

of speaking and writing which is ever more profitable to others than to the utterer, if there can be any comparison of benefit; but, unfortunately, look where we may—into the early "Annals of the Fine Arts;" "The Examiner" (its early numbers); the article "Painting" in "The Encyclopedia Britannica"—the soul of the argument is, that the writer is the great *Agamemnon* of British Art, the pole to which the well-poised pencil must ever point. The hint of Mr. S. Northcote is that which has been given to every young artist, by even the most superficial amateurs, ever since and before the days of the Spagnoletto, who was not satisfied with looking merely at the muscles of our crazy frame, but, from his disembowelling course of study in anatomy, was called by his friends "the butcher of the Art." We know of no man better qualified than Haydon to teach the drawing of the figure, and as a master he had a wide, very wide, field for self-congratulation; but we have long ago said that we could not understand how the triumphs of the pupils he mentions could be ascribable to him, inasmuch as not one of them professes the same department of Art as himself; indeed they have respectively taken diverse paths: the style of Eastlake is as remotely opposite to that of Haydon as if both had studied for the sake of illustrating antagonizing principles. Others the most distinguished of his pupils have, we may say, forsaken entirely the human figure.

It was in the May of 1804 that Haydon came to London, his father having given him twenty pounds with the hope of soon seeing him back under the parental roof; but he knew nothing of Art, and knew no more of his son than, alas! the latter knew of himself, who, having in one night read through Reynolds's Lectures, declared that he felt "as if a fury had seized him—his mind had expanded, his nature was altered—he bore down all opposition by the bitterest sarcasms." Who is there that has known him that has not lamented or deprecated that lamentable consistency which has overthrown him? On his arrival in London he applied for admission as a student of the Royal Academy, being then eighteen years of age. He was introduced by Prince Hoare to Fuseli, who exerted himself to serve Haydon. At the age of twenty-one he sent his first picture for exhibition to the Academy: the subject was "Mary and Joseph resting with our Saviour after a Day's Journey on the Road to Egypt." Of this picture *Anastasi* Hope became the purchaser; and this success urged the youthful and aspiring painter to a new effort in his next work, the subject of which was "Dentatus," a picture which would have done honour to artists even of confirmed reputation. Lord Mulgrave purchased this work while it was yet unfinished. It was sent in the season of 1809 to the Academy for exhibition, and through the friendly offices of Fuseli was well hung in the great room. "By vote," he says, "the picture was hung in the great room, in Mr. Fuseli's presence. The Committee promised it should remain there. He went out of town; and in the interval they *revoted*, took the picture down, and placed it where there was then no window. By this conduct my prospects were blighted for a time; and it was not till I sent the same picture the year after to the British Institution, where it was hung at the head of the room, and got the great prize, that I regained the confidence of Lord Mulgrave." In the absence of counter-statement, there appears to be nothing which could justify such an act as this; here seems to be abundant and just cause for complaint; other men have been also subjected to similar mortifications, but none have so loudly and unceasingly proclaimed themselves martyrs, because none have believed that they were appointed to the mission of reforming our School of Art. In writing of this treatment of his "Dentatus," Haydon deals freely with the names of the Academicians, attributing to them a fear of a new era in the success of Historical Art. He became three times a candidate for the Associateship of the Academy, upon each of which occasions he was peremptorily rejected; and these disappointments determined him in the final adoption of the course

• It is asserted, however, and not denied, that, although the picture was removed from the great room, it occupied the best position in the ante-room,—was placed in the most favourable light, and was seen to the best possible advantage.

so strongly deprecated and lamented by all who wished him well.* As an artist of rare power and unwearied perseverance he deservedly found friends, but they naturally enough eschewed irritating controversy which had nothing in anywise to do with their predilections.

Sir George Beaumont gave him a commission for a subject from "Macbeth," of a certain size to fit a particular position in a room; and his manner of fulfilling this commission is deeply to be deplored, for he painted the composition three times the size prescribed, and was disappointed that Sir George Beaumont should express dissatisfaction at his having exceeded his commission. He was now labouring independently of the honours or countenance of the Academy, and with no small measure of success: his "Judgment of Solomon" being purchased by Sir W. Eford and Mr. Tingcombe for £700; his "Alexander Returning in Triumph after having Vanquished Bucephalus" was sold to Lord Egremont for 500 guineas; and his "Venus and Anchises" to Lord De Tabley for 200 guineas; and it was after having completed these works that he sought admission to the Academy, and was rejected. While painting his "Judgment of Solomon," he entered into a controversy with Mr. Payne Knight on the subject of the Elgin Marbles, which did not serve his cause; but this picture won for him the freedom of the borough of Plymouth, and a vote of 100 guineas from the Directors of the British Institution;—it was a picture which commanded universal praise. West was affected by it even to tears.

An ardent friendship existed between Haydon and Wilkie—a circumstance which has excited the astonishment of all who knew the men. In 1814 they visited Paris together, where Haydon remained two months studying in the Louvre, after which he returned and commenced his picture, "Christ Entering Jerusalem," the execution of which was long retarded by ill health.

In the spring of 1819 much interest was excited by the exhibition of a series of drawings by his pupils—who were Bewick, Thomas and Charles Landseer, Webb, and Chatfield. In the following year, "Christ's Entry into Jerusalem" was finished, and exhibited in Bond-street, where it attracted daily crowds of visitors; it was exhibited in Edinburgh with equal success; and in 1820 was again exhibited in London.

Mr. Haydon was now at the zenith of his popularity and prosperity, for from this period fortune seems to have forsaken him. He married in 1821, and his circumstances became embarrassed; he lost friends from his never-ending controversies; and could not sell his productions, because their size altogether unsuited them for places in the ordinary residences of the patrons of the Art. Some injudicious writer in the "Annals of the Fine Arts" hesitated not to compare him with Raffaele, which, together with poetical effusions from Wordsworth, Keats, Miss Mitford, and others, confirmed him the more immovably in the position he had assumed. He became more and more involved, and was cast into the King's Bench, where he painted "The Mock Election," the proceeds of the exhibition of which restored him to the bosom of his family. This picture was purchased by George IV. for 500 guineas, and a companion to it, "The Chairing of the Members," was sold to Mr. Francis, of Exeter, for 300 guineas. In 1830 he painted "The Death of Euclides" and "Punch,"—the high tragedy and low farce of painting. They were exhibited with success, but did not readily find purchasers; the "Euclides" was, therefore, disposed of by raffle of fifty shares at ten guineas each. Sir Walter Scott took much interest in its disposal, and speaks kindly of Haydon in his diary—describing him as "a clever fellow, but too enthusiastic."

In 1831 he painted, for Sir Robert Peel, "Napoleon Musing at St. Helena," which work he repeated for the Duke of Sutherland, and again for the Duke of Devonshire. A companion to this was "The Duke of Wellington on the Field of Waterloo," but a production of merit inferior to the other. In 1843 he exhibited "Curtius Leaping

into the Gulf," at the British Institution; and last year "Uriel and Satan," at the Royal Academy—a work which, it may be remembered, was painted with a view to fresco. To the late cartoon exhibition at Westminster Hall he sent two compositions—"The Curse" and "Edward the Black Prince;" and his last works were, "The Banishment of Aristides" and "Nero," which were exhibited at the Egyptian Hall; and to the bitter disappointment attending the exhibition of these works was mainly attributable his fearful end; and, even until the last day of his life, we find him anxiously labouring at a series of works which have been already described in the ART-UNION.

In Mr. Haydon's "Lectures on Art," after speaking of the nervous palpitation with which he first addressed an audience, he says—"From the oppression of the authorities in Art without any cause, and my subsequent resistance and opposition to them, I had brought on myself the enmity of all those who hoped to advance in life by their patronage; loss of employment from their continual calumny brought loss of income; the rich advanced loans to finish great works they were persuaded not to purchase," &c.

Poor Haydon has unquestionably been the victim of his inordinate self-esteem, in which are at once to be found the causes of all his errors and misfortunes.* From the profession he appealed to its patrons, and from them to the masses of the public, who sympathized with him, but had no patronage to bestow; and at length they, too, failed in their approbation.

He must take a remarkable position in the history of our Art; and doubtless hereafter his just value will be more accurately determined than it was during his life.

His career and his fate are both fruitful of suggestion; and at some future time we shall take up and treat the painful subject at some length. It will be our duty to show that the causes of his failure are not to be traced to the sources to which he himself attributed them, and in which, no doubt, he had persuaded himself they originated. Hence his difficulties and embarrassments continued through life; the evils he saw he could not remove; and those which he might have removed, he did not see. We must, however, express our conviction that his grounds of complaint against society were not just; the sums he received for the productions of his mind were, taken altogether, by no means inconsiderable, and certainly not insufficient to sustain a high and honourable position; they far surpassed those of many high painters with whom he started in life—trebling those of Hilton, doubling those of Mulready, and greatly exceeding those of Wilkie (until, perhaps, the few later years of Wilkie's course); no one doubts that he received within the same number of years much more than Eastlake has gained by his professional labours; and although, of late, the paintings of Etty have brought large sums, while Haydon was complaining most loudly of want of patronage, Etty's works were purchased by dealers for shillings, where peers were paying pounds for those of Haydon. It was, we imagine, about the same time that Haydon received £500 for his scene in the King's Bench, that Hilton sold his great picture, "The Crucifixion," to the Corporation of Liverpool for £300! These are facts that we may not lose sight of—that we dare not withhold—unless we are content to peril the minds and

* The following passage occurs in Robert Hall's celebrated sermon on Modern Infidelity. We cannot help extracting it, as it so closely describes the blind self-love which leads to such errors as those which all well-regulated minds must ever deeply deplore:—"The humility of a noble mind scarcely dares to approve of itself until it has secured the approbation of others. Very different is that restless desire of distinction, that passion for theatrical display, which inflames the heart and occupies the whole attention of vain men."

"It forms the heart to such a profound indifference to the welfare of others, that whatever appearances he may assume, or however wide the circle of his seeming virtues may extend, you will infallibly find the vain man is his own centre. Attentive only to himself, absorbed in the contemplation of his own perfections, instead of feeling tenderness for his fellow-creatures—as members of the same family, as beings with whom he is appointed to act, to suffer, and to sympathize—he considers life as a stage on which he is performing a part, and mankind in no other light than spectators. Whether he smiles or frowns, whether his path is adorned with the rays of beneficence or his steps are dyed in blood, an attention to self is the spring of every movement, and the motive to which every action is referred."

blight the hopes of our rising school of Historic Art. Nay, we are compelled to communicate a fact still more startling: within a few weeks of his death Haydon was offered a sum of 500 guineas for his painting of "Aristides"—a sum which he indignantly refused—an offer which he considered and described as an insult.

And if Fame—the great prompter to, and recompenser of, high efforts—be an object worthy of labour—surely Haydon had a larger share of it than had any painter of his age; it had, perhaps, of late years degenerated into notoriety, but that was mainly his own fault; no artist has been more talked about, more often quoted, more frequently accepted as authority, more continually lauded by the public organs in whom the public have faith. The praise he received was ample and frequent; it did not, indeed, come up to his expectations; it did not reach in amount the quantity to which he considered he had a right—but hence arose the mistake into which he fell, and under the influence of which he remained—a mistake which undoubtedly originated in a diseased organ of self-esteem, of which he was the victim.

Of his insanity, we cannot entertain a doubt; men are frequently the creators of their own fate as well as the architects of their own fortunes; and, beyond question, insanity is often as much the consequence of self-neglect or self-deception as any other disease. It, therefore, becomes a solemn and imperative duty in a public writer—and especially so in us, whose writings are addressed mainly to a peculiarly sensitive class—to warn against such errors as those to which Haydon yielded his repose, his position, and ultimately his life. To do this effectually, will require more time than we can now give to it; it will demand also much careful thought on our part, and, on the part of our artist-readers, cooler judgments than we can at the present moment—and under existing circumstances as connected with an appalling event—expect them to have.

Gladly should we have avoided the discharge of this painful task—a task painful as it may seem ungenerous, or, to the unreflecting, even worse; still more gladly should we have taken an opposite view of this sad subject—deducting nothing from sympathy, and advancing no set-off against applause.

We acknowledge a duty to the dead; but our duty to the living is still more imperative, and infinitely more important.†

* We abstain from comment on the appalling particulars of the death of Mr. Haydon—the following incident will speak more impressively than we could hope to do:—A few days ago, an unhappy watchmaker at Plymouth, whose necessities appear to have been great, destroyed himself by prussic acid: he left some papers and a letter to his wife; the papers contained the passages which have been printed from the diary of Mr. Haydon, with pencil marks by the deceased; and of Mr. Haydon he had spoken much to his wife: his letter to her contained this extract:—"From a thorough conviction that you and the dear children will have more done for you when I am removed out of the way than you would if I remained, I have determined on proving how strongly I desire your welfare."

Another case is reported in the same paper, in which a surgeon at Chelsea committed suicide. The principal witness on the inquest deposed that "he had frequently read the late Mr. Haydon's case; and all his talk was of self-destruction."

† Our readers are aware that a subscription has been set on foot to provide a fund for the future maintenance of the widow and children of Mr. Haydon: there are many reasons why artists and lovers of Art are called upon to contribute to this fund: properly "sifted," his Lectures are a rich treasury of Art, and may be of incalculable value to painters of all classes; nor is it to be forgotten that in the struggle of a life, although he was the victim, he fought for many who will obtain all the advantage without the penalty. It is consequently the bounden duty of those who have gained by his labours to contribute consolation to those he has left. We copy the following passage from the advertisement—inserted elsewhere:—"By his death his widow and daughter were left wholly unprovided for. Through the kind consideration of Sir Robert Peel, a small life income has been granted to the former, but the latter, in the event of Mrs. Haydon's death, would still be left destitute of resource. An appeal is now earnestly made to secure for them a permanent provision; to place them beyond the chance of those troubles which have affected their health and embittered their past years; and to secure for them that peace, which is all the consolation their sorrow is capable of receiving. It is hoped that their future competence will be the more grateful to their feelings, when secured to them as a tribute of respect to Mr. Haydon's memory."

* It is only just to the Royal Academy to state that, although all must deeply deplore the rejection, which no doubt soured Haydon's temper, and contributed in no slight degree to his unhappy career, it would have been too much to have expected that Society to have elected him at the time when he was continually assailing them collectively and individually, and doing his utmost to overthrow the Institution.

VISITS TO PRIVATE GALLERIES.

No. XIV.

THE COLLECTION OF HIS GRACE THE DUKE OF SUTHERLAND, K.G.,
Stafford House, St. James's.

THE town mansion of this noble family is a conspicuous ornament to the Parks, from its fortunate emplacement. It is rather a palace than a private mansion, being, without exception, the most magnificent and extensive habitation in the Metropolis.

The collection of pictures it contains was formed principally by the late Marquis of Stafford; it has been considerably augmented by the present Duke his successor, and is now constantly receiving fresh additions, as opportunities occur of obtaining works of sufficient consequence.

The renowned "Stafford Gallery," as it was termed many years ago, included the Duke of Bridgewater's collection, among which were ninety-four of the finest Italian pictures selected from the Orleans Gallery. They were united with the Marquis of Stafford's own collection at Bridgewater-house, Cleveland-row, St. James's. On the death of the Marquis of Stafford, in 1833 (then the first Duke of Sutherland), the Stafford Gallery was divided: the Bridgewater portion descended to Lord Francis Egerton, under the will of his grand uncle; and the present Duke of Sutherland inherited the other part, which had been formed by the Marquis of Stafford.

The distinguishing character of the present gallery may be said to centre in Murillo, and some others of the Spanish school, besides examples in portraits which are unsurpassed by any in existence. There are also a few works of English painters, some of them *chef-d'œuvre*, and very capital specimens of the landscape painters of the Dutch school.

Independent of the works of high Art dispersed through the saloons and corridors, and gathered in the Grand Gallery, there is a very extensive series of original French portraits formerly known as the Lenoir Cabinet. The series was acquired intact by the present noble Duke in 1835. They are of much greater interest to the historian and the antiquary than to the artist, although there are some of them which have pretensions to be considered superior in pictorial representation. Several of these, of the most importance, have been contributed to the British Institution, where they now are in the Exhibition of Portraits which has been got up there; and where the public may examine some specimens of the quality of the contents of the Lenoir Cabinet.

This collection is undergoing a classified arrangement, and, being now placed in apartments strictly private, are never shown to visitors. We begin our account with the pictures in the Green Library at the south-west angle on the ground floor.

GREEN LIBRARY.

FEUCHERES. Bronze statue of the Marquis of Stafford, in Highland costume.

E. LANDSEER, R.A. Whole-length portraits of Lady Evelyn Leveson Gower and the Marquis of Stafford, in a composition with dogs and a tame fawn. A picture which obtained the highest admiration at the Exhibition of the Royal Academy.

GUIDO. 'Atalanta and Hippomenes.' An elegant little work of the master.

WATTEAU. This and the companion are groups of ladies and gentlemen in garden scenes.

ROTTENHAMER and D. SEGHERS. 'Holy Family in a Garland of Flowers.'

D. TENIERS. An exquisite small picture of ducks.

A. E. CHALON, R.A. 'Portrait of the Duchess of Sutherland.'

WINTERHALTER. 'The Scene from the Decameron of Boccaccio.' This is a small repetition of the larger picture, from which the admired engraving was made.

There is also in this apartment a charming drawing of flowers by the Princess Adelaide of Orleans, and presented by her to the Duchess.

ANTE-ROOM.

GUARDI. 'View in Venice.'

GUARDI. 'Portico of a Palace.'

MOUCHERONS and A. VANDEVELDE. 'Landscape and Figures,' from the collection of the Duchess de Berri.

A. PYNKER. 'Landscape,' from the same collection.

D. TENIERS. 'An Incantation Scene,' painted as a medallion, with fungi, weeds, &c., scattered on the borders of the framework.

HACKAERT and A. VANDEVELDE. 'View in a Wood near the Hague, with a Hunting Party.'

LE NAIN. 'A Piper playing to Children.'

VELASQUEZ. 'Halt of Travellers.'

DECKER. 'A Landscape with a Canal,' the figures by Ostade.

LINGELBACH. 'Market Scene with Figures, outside an Italian City.'

G. B. WERNIK. 'Landscape, with Architectural Ruins.'

GUARDI. 'Portico of the Ducal Palace, Venice.'

DE HEUSCH. 'Landscape.'

RUYSDAEL and A. VANDEVELDE. 'Landscape—an extensive View over a Flat Country.'

ROMEYN. 'Landscape, Ruins, and Cattle.'

WYNANTS. 'Landscape, with Figures.'

WYNANTS. The companion; both excellent examples.

P. DE KONING. 'Landscape, with great Expanse of Country.'

VANDERMEULEN. 'Battle Piece.'

CANALETTO. 'View in Venice.'

J. MIEL. 'Priest giving Alms.'

ORIZONTE. 'View in the Environs of Rome.'

TINTORETTO. 'The Pope seated, with Friars, Cardinals, and Attendants.'

ECKHOUT. 'Cavaliers Playing at Backgammon.'

CLAUDE. 'Italian Landscape.'

BRECKENLEKAMP. 'Woman saying Grace.'

S. DI FERRARA. 'Virgin, Child, and St. John.'

GUARDI. 'View of Venice—seen through an Arch.'

DRAWING-ROOM.

C. DOLCE. 'Salvator Mundi.'

J. VAN GÖYEN. 'River Scene, with Tower.'

This is, perhaps, the finest picture existing of the master, and has the rare merit of having retained its original freshness of colour.

MURILLO. 'Sta. Justina.'

MURILLO. 'Sta. Rufina.' The virgin patronesses of Seville are portrayed in this pair in the master's finest manner. The grace and delicacy cannot be surpassed, and the colour is of the most perfect richness and harmony. They are half-lengths, and painted of life size.

PANINI. 'Ruins of Architecture, with Figures.'

PANINI. The companion.

RAFFAELLE. 'The Madonna della Sedia.' An excellent and old copy of this renowned picture.

PANINI. 'The Marriage of Cana,' represented in an architectural scene with a profusion of figures; the *chef-d'œuvre* of the painter. It was previously in the collection of the Duchess de Berri.

RUBENS. 'The Marriage of St. Catherine.' Half-length figures, small life size.

ARTOIS. 'A Grand Landscape—Woody Scene.' A picture of great merit. This painter's works are strangely neglected at the present day; but they will doubtless rise into higher esteem for the good qualities of Art they possess.

ANTE-ROOM.

G. MORLAND. Small landscape.

BARKER. The same.

MRS. TERRY. 'Landscape Garden Scene, with Figures.'

G. MORLAND. 'Coast Scene.'

Sir T. LAWRENCE. 'Portrait of Lord Clanwilliam.'

W. ETTY, R.A. 'Festival before the Flood.' A perfect revelry of female grace in an animated composition of seventeen figures, evidently painted *con amore*.

D. WINGFIELD. 'The Cartoon Gallery at Hampton Court.'

Sir T. LAWRENCE. 'Portrait of the Marchioness of Westminster.'

Sir A. CALLCOTT. 'Italian Landscape.' Claude-like and sunny.

T. STOTHARD, R.A. 'Scene from "The Spectator".'

Sir G. BEAUMONT. 'A View of Conway Castle.'

Sir D. WILKIE. 'The Breakfast-table.' A charming domestic scene, quite worthy of the painter, although an early picture.

B. R. HAYDON. 'Cassandra foretelling Hector's Death.' Cassandra is said to be a likeness of the Hon. Mrs. Norton.

F. DANBY, A.R.A. 'Passage of the Red Sea.'

This was the first great work exhibited by the artist. He had only brought forward the smaller picture of 'The Sunset at Sea' the year before, which was purchased by Sir T. Lawrence. This picture may justly rank as one of the most poetic conceptions ever transmitted to canvas. The red, angry, lurid glare of lightning playing in the horizon, and the miraculous pillar of light falling on the countless multitudes in the middle distance, are treated with a power and felicity unsurpassed by Rembrandt himself. Although some years have elapsed since we have seen this picture, it still retains its supremacy as one of the most glorious emanations of our native school.

DINING-ROOM.

P. P. RUBENS. 'Group of Bacchanals.'

P. DE VECCHIA. 'Soldiers reposing.'

Sir T. LAWRENCE. 'Whole-length Portrait of the Duchess of Sutherland and her Daughter, the Lady Elizabeth Leveson Gower.' One of the most celebrated and fascinating pictures that Sir T. Lawrence ever produced. It has been repeatedly engraved and universally admired for the elegance of the composition. The subject is one of the most grateful that could possibly fall to the lot of so aristocratic a painter, being that of a lady, not only of the highest rank in the kingdom, but possessed also of exceeding beauty. The charm of the picture is completed to perfection by the lovely child on her knee, redolent of infantine youth and vivacity.

FORDENONE. 'Woman taken in Adultery.' A composition of half-length figures, size of life, with the golden glow of Titianesque colour.

BENDEMANN. 'Lamentation of the Israelites in the Desert.' A replica of the famous picture so frequently engraved of this modern German painter.

The pictures we have already enumerated are placed in the suite of rooms forming the ground floor of the whole southern front of the building facing the garden. Although this garden is of small area, it is most artfully planted with thick shrubberies against the walls which conceal its limited dimensions. They are backed on one side by the trees of the Mall in St. James's Park, and on the others by the gardens of the Palace, and the open range of the Green Park; so that a perfect isolation and retirement are acquired, unpossessed by any other town mansion. The descent into the garden is by a delightful terrace ornamented with richly-sculptured vases, while the lawn is embellished by parterres of flowers in profusion.

The suite of rooms we have just described are approached by corridors leading right and left through the building from the north front. They are closely hung with pictures of inferior consequence, or for which room could not be spared in the other apartments. Several are by the old masters of less importance; and there are many good pictures of the English school, among which are 'The Day after Chevy Chase,' by E. Bird, R.A.; 'The Subsiding of the Deluge,' by Martin; Haydon's cartoon of 'The Black Prince entering London,' and a small picture of 'Wellington on the Field of Waterloo,' by the same artist; with others by West, Westall, Allston, &c. On the dwarf presses at the sides of these corridors are placed a great number of sculptures, busts, carvings, enamels, porcelain, and articles of exquisite taste in ornamental decoration or artistic quality.

We now return through one of the corridors and enter the inner-hall, from whence the grand staircase ascends to the state apartments. It is constructed to fill the centre of the edifice, is nearly of a square form, and in loftiness occupies the entire height of the building; it receives abundant light from a range of windows in the upper part, divided by colossal caryatides which support the ceiling.

Whatever wealth could obtain of skill and Art to achieve the most magnificent of *coups d'œil*, has been here lavished with consummate taste. The complete surface of the floor and the staircase is covered with scarlet cloth, the balustrades of the hand-railing are of a graceful complicated pattern, richly gilt. On the first short landing is placed a statue in marble of a 'Sibyl,' by Rinaldi. The staircase here divides, and ascends in two parts to a gallery, decorated with marble columns and balustrades, which passes round three sides of the hall. The fourth side is decorated with remarkably

fine copies, by Lorenzi, of pictures by Paul Veronese. The centre one, nineteen feet long, is a representation of 'St. Sebastian Going to Execution,' from the original now at Venice; the other two subjects are 'The Nativity' and 'The Marriage of St. Catherine.' It is precisely in a situation like the present that this great decorative painter can be best judged, and the excellent copies here placed give a more perfect appreciation of his great qualities, than can possibly be found anywhere else out of Italy. There are also placed in the lower part of the hall two large pictures of the 'Ducal Palace' and the 'Grand Canal of Venice,' by Canaletti; anywhere else but in such an *embarras des richesses* they would be considered matchless specimens of their class.

We have merely sketched the leading features of this splendid architectural construction: description can only add that sculpture, carving, ornament, and gilding load the walls from the base to the ceiling, in designs of the most refined conception, subservient to the perfect unity of the whole; while enormous mirrors are so artistically placed in recesses, that its gorgeous decorations are repeated to absolute bewilderment.

The first apartment entered on the landing is the grand banquetting-room, a saloon of large and lofty dimensions; here the decorator's art has been heavily taxed, and sculpture, carving, and gilding have contributed all their powers in its embellishment. In a recess where the buffet is usually arranged, stands the glorious marble statue of 'Ganymede,' by Thorwaldsen.

Proceeding further, we pass a small ante-room and enter

THE GALLERY.

This is, without doubt or exaggeration, the most magnificent room in any palace or mansion in England. It occupies the entire eastern side of the house; in length is 126 feet, and in width 32 feet. It is architecturally divided into three parts, the central portion being 45 feet long, lighted by a lantern roof 48 feet from the floor. In the ceiling of the lantern is placed the celebrated picture, by Guercino, of 'St. Grisogono being borne to Heaven by Angels.' It is painted with wonderful force, and appears in the most brilliant condition of preservation. This important work formerly graced the ceiling of the Church of St. Grisogono in Trastevere, and was painted for Cardinal Scipio Borghese, who restored and adorned this church. We may here offer the very gratifying remark that the present noble Duke is constantly adding fresh acquisitions of works of high Art to the mansion, not merely as pictures usually are, hung on the walls, but by having them inserted in panels of the rooms constructed expressly to receive them; a style of decoration apparently more solid and enduring, as they appear to form an integral part of the erection, and become identified with the details of the architecture. The colour of this apartment is a warm white, with a profusion of gilt enrichments. The fauteuils are of massive form, elegantly carved and gilt, with cushions of the richest crimson velvet. Along the central division of the gallery on one side, a couch is constructed to fill the entire portion, profusely embellished with carvings of genii; and the whole length of the seat also covered with rich velvet. The opposite side of this central division is occupied by the fireplace, decorated in a manner so elaborate and gorgeous that it defies all attempt at description of its details. The compartments on either side of it are devoted to receive the two famous works of Murillo, which were painted by him for the Church of the Caridad at Seville, from whence they were taken by Marshal Soult, and by him subsequently sold to the Duke of Sutherland. These pictures are inserted in the walls of the gallery; each of the soffits of the arches of the compartments is filled by a sculptured bust of the painter, with reclining genii, bearing palm-branches, all of life size. Underneath the pictures, on golden tablets, are written the verses from the Holy Scriptures illustrative of the subjects of the paintings. Beginning at the south end of the gallery, and following it round by the western side, the pictures are placed in the following order:—

SPAGNOLETTI. 'Head of St. Peter.'
P. DE CHAMPAIGNE. 'Portrait of Colbert, the celebrated Minister temp. Louis XIV.'
TITIAN. 'A Portrait,' unknown.
MORONE. 'A Portrait,' idem.
F. MOLA. 'St. John Preaching in the Wilderness.'

G. POUSSIN. 'A Classical Landscape.'
A. DEL SARTO. 'Holy Family and St. John.'
CORREGIO. 'The Mule-driver.' This little picture has a marvellous reputation, the great artist having, according to tradition, painted it for a sign. It has no reference whatever to his usual works, although beautifully painted as far as the subject permitted. It was in the esteemed collection of the works of Corregio possessed by Queen Christina, and passed afterwards into the Orleans Gallery, from whence it was obtained by the late Marquis of Stafford.

PAUL DELAROCHE. 'Lord Strafford going to Execution.' The composition is well known from the widely dispersed engraving which has been made from the picture. It is painted in a cold and somewhat monotonous tone, but quite in harmony with the subject; and the execution is that of an accomplished painter perfectly skilled in all the minor theories of his art.

GUIDO. 'Head of a Magdalen,' looking upwards.

CIGNANI. 'Virgin, Child, and St. Anthony of Padua.'

A. DÜRER. 'Death of the Virgin,' an exquisite small picture containing many figures: it requires careful examination to elicit the numerous beauties comprised in so limited a surface.

J. CLOVIO. 'The Holy Family, with a number of Saints': an illuminated miniature of the most precious finish and minute elaboration of details.

MURILLO. 'Abraham Receiving the Angels.' This is one of the famous pictures we have before mentioned in describing the general disposition of the Gallery. It is a composition of four life-size figures, portraying the venerable Abraham and the three Angels. The treatment is essentially different from the Italian style, and, at first sight, appears to border somewhat too much on the familiar. But on more intense examination we find the expression of the three Angels is equally refined, and beams with a transcendent glow of divine beauty and innocence in features of another character, bespeaking at the same time the nationality of the school. The head of Abraham is that of the benevolent patriarch of his race. The draperies are treated with great simplicity, and have no analogy whatever with the classic arrangements of folds, adopted by the early Italians, which was founded on the sculptured monuments of ancient Art then abounding in Italy.

DE ZURBARAN. 'A Saint,' in white drapery, also from the collection of Marshal Soult.

K. DU JARDIN. 'David with the Head of Goliath.'

DE ZURBARAN. 'St. Martin,' in white drapery, companion to the above, and from the same collection.

DE ZURBARAN. 'The Nativity.'

A. CARACCI. 'The Martyrdom of St. Bartholomew,' formerly in the collection of Charles I.

PFLEGERINO DA MODENA. 'A Small Altar Piece, with the Virgin Enthroned and attendant Saints.'

MURILLO. 'St. Francis and the Infant Christ.'
RAFFAELLE. 'Christ Bearing his Cross.' A small picture from the Ricciardi Palace, Florence.

MURILLO. 'The Prodigal Son.' Here we find combined all the great qualities possessed by this great artist. For composition, expression, and harmony of colour there exists no finer performance of the master. It is replete with poetry of the soul, and, instead of painting, it is an inspiration. It should not be judged of by the grammar of Art, but by the sensations of mind it creates in the contemplation of this stupendous work. Whoever says it is treated in a style, degradingly called familiar, must be a bigot in admiration, and incapable of comprehending purity and intensity of feeling; unless it were clothed in formal graces, conventional costume, and the eternal repetition of the one adopted model of imagined perfection.

MURILLO. 'Head of a Peasant Girl.' Presented by the Marquis of Dalmatia.

MURILLO. Three small pictures in one frame of 'The Nativity,' and 'St. John,' varied in the side-pieces.

GUERCINO. 'Landscape.'

A. CARACCI. 'St. Stephen with Angels.'

A. CARACCI. 'Christ Blessing Little Children.'

A. CARACCI. 'The Repose,' an extremely fine picture of small size, from the Orleans Collection.

NICOLÒ DEL ABATE. 'The Rape of Proserpine,' a large picture by this painter, whose works

are very rare in England. It is a classical work treated with a fine feeling for the antique.

C. MARATTI. 'Virgin Teaching the Infant Christ to Read.'

P. VERONESE. Although a small picture, it is a very fine specimen. It has been formerly in the Crozat and Orleans Collections.

DE ZURBARAN. 'Holy Family and St. John.' If this superb picture were to be judged upon the principles of the Roman school exclusively, it would be called commonplace; and it is very difficult to divest ourselves of the reference. It has more analogy to the Bolognese manner; but is, nevertheless, original and independent of both in imagination. What we have said of the Murillos is nearly applicable to this. It is a successful appeal to the finer feelings by another medium, which, from our limited knowledge of the Spanish painters, we hardly know how to define.

CIRO FERRI. 'The Virgin and Child.'

G. BASSANO. 'The Presentation in the Temple,' from the Orleans Gallery.

A. VERONESE. 'Christ and the Woman of Samaria,' from the Lecchi Gallery.

SPAGNOLETTI. 'Christ and his Disciples at Emmaus.'

TINTORETTO. 'Portrait of an Old Man.'

ZUCCARO. 'The Transfiguration.'

A. CANO. 'God the Father, with a Globe.'

TINTORETTO. 'Portrait of an Old Man.'

GENARO. 'A Young Man Reading.'

N. POUSSIN. 'Nymphs and Satyrs.'

P. P. RUBENS. 'The Holy Family and St. Elizabeth.' A composition of figures the size of life, and painted with more bravura, than piety of expression.

G. BASSANO. 'Entering the Ark.'

GUIDO. 'Head of an Old Lady,' said to be the artist's mother.

L. SPADA. 'A Young Man Reading.'

C. D'ARFINO. 'St. Michael.'

GUIDO. 'The Circumcision,' a circular picture.

DE ZURBARAN. 'St. Andrew,' from Marshal Soult's collection.

VELASQUEZ. This is another of the important Spanish pictures obtained from Marshal Soult. It is a composition of several life-size figures, and is believed to represent Don Francis Borgia, Duke of Gandia, abdicating his dignities, and entering the College of the Jesuits. It is admirably painted.

VANDYCK. 'Portrait of a Gentleman,' three-quarter length, of the highest quality of the master, and one of a series of portraits by various painters placed together in this Gallery, probably unequalled for excellence in any other collection.

TITIAN. 'The Education of Cupid.' The same composition, with some variation, of the Corregio in the National Gallery. It is undoubtedly by Titian, and was formerly in the Bracciano and Orleans Collections.

MORONE. 'Portrait of a Jesuit, seated in a Chair, and seen to the knees,' celebrated in the history of Art as 'Titian's Schoolmaster.' This astonishing picture has been the theme of admiration by every writer on Art down to the present day; words are incapable of depicting the truth, the life, the breathing animation of the countenance. It was one of the great ornaments of the Borghese Palace, and every traveller in Italy spoke of it in raptures; nor has it lost any of its excitement here.

School of CARACCI. 'St. Margaret.'

P. SUBLEYRAS. 'Portrait of Pope Benedict XIV.' This admirable picture was one of the Lenoir Cabinet.

GUERCINO. 'An Allegorical Representation of St. Gregory on a Throne, with Saints and Angels.' It is painted with wonderful force and vigour, and is of a grand proportion.

PARMEGGIANINO. 'Portrait of a Gentleman,' three-quarter length. 'Worthy of the associations where it is placed. It was purchased from the Aldrobandi Palace at Bologna.'

PAUL VERONESE. 'A Nobleman at Prayer, kneeling, receiving the Benediction of a Priest.' Fine.

L. CARACCI. 'The Holy Family.'

VANDYCK. 'Portrait of the Earl of Arundel,' companion in excellence to a preceding picture by the same master. This fine work has been in the Orleans and Robit Collections.

TITIAN. 'St. Jerome in the Desert.'

VAROTARI. 'Jephtha's Daughter and her Companions.' Six figures, size of life, and finely painted.

SCHIAVONE. 'The Entombment.'
MURILLO. 'Portrait of a Gentleman.'
DOMENICHINO. 'St. Catherine of Alexandria.'
L. PENNI. 'The Virgin and Child,' from the
Luca Gallery.

G. DEL NOTTE. 'Christ before Pilate.' Painted
for Prince Giustiniani, purchased from that family
by the Queen of Etruria, and lastly by the Duke
of Lucca, with whose collection it came to Eng-
land. The *chef-d'œuvre* of its class. It is a large
picture, with figures of life size; and the whole
story is lighted with marvellous effect from a
candle placed on the table.

L. BASSANO. 'A Pastoral Fête.'

S. FERRATO. 'Virgin and Child.'

ROBENS. 'Sketch, en grisaille, from the His-
tory of Mary of Medicis.'

POURBUS. 'Portrait of a Man.'

TITIAN. 'Portrait of a Cardinal.'

TITIAN. 'Portrait of a Cavalier.'

A group, in marble, of 'Cupid in a Bed of Roses,'
by Smith, is placed near the window on the south
end of the gallery.

This important collection is held perfectly pri-
vate, and we must admit, without injustice. It
would be unreasonable to expect that strangers
might perambulate the private apartments of any
one, much less those of an individual of the
highest rank, where the elegancies and costly
ornaments of life are abounding in profusion.
We have received the distinguished favour of
being permitted to view the mansion for the pur-
pose of making known in the pages of our Journal
the rare works of Art it contains; and our most
grateful thanks are offered for the ready conde-
scension that has thus enabled us to give a faint
sketch of the gorgeous glories of the interior of
this princely abode.

We have, by the kind courtesy of Lord North-
wick, visited his magnificent Gallery at Thirle-
stone-house, Cheltenham—and also that at North-
wick-park—as well as the highly interesting man-
sion of Sir Robert Peel, at Drayton-manor, by his
liberal permission. These Collections will follow,
in the due course, in succeeding numbers of our
Journal.

TOPICS OF THE MONTH.

"THE TOPIC" ON BRITISH ART.—The article
entitled "British Art" published in "The Topic"
(a weekly journal, the idea of which is good, and,
in some cases, has been well carried out) contri-
butes little or nothing to the stock of information
on the subject of which it treats—while it is full of
the dangerous errors that arise out of prejudice in
favour of a particular school—or class. It is ob-
viously the production of a member of the Society
of British Artists; it has been attributed, indeed,
to the pen of Mr. J. W. Allen—a report which our
readers will, we hope, scarcely credit, when
they have read a passage, that immediately
follows an argument to prove how much better
painters are the landscape-painters who exhibit
in Suffolk-street, than are those who hang their
works on the walls of the Royal Academy: the
passage referred to is this:—

"We must here say in justice to a very eminent land-
scape-painter—Mr. J. W. Allen—that, had we not selected
Mr. Pyne's works to sustain and elucidate the supremacy
of the Suffolk-street Gallery, in landscape-painting, we
should have chosen his pictures to dissertate (?) on; and
we are not quite sure we should not have made our case
stronger by so doing."

Be the writer who he may—Mr. Allen or Mr. Any-
body else—he is neither a competent judge nor a
fair critic. He endeavours to show that the ability
displayed on the walls of the Royal Academy Ex-
hibition is not the result of the Schools attached to
that Institution (a palpable untruth); and, although
he considers Mr. Etty "one of the few indebted to
the education therein bestowed," he describes him
as becoming "the Peacock of Painters," and
asserts boldly that, although the Academy has
educated about two thousand artists, "the few who
have gained notoriety thereby would scarcely form
a council at one of their meetings": with about as
much truth and decency he afterwards accuses the
Academy of being influenced by "a low trading
policy," and labours to show that Academies of
Art are prejudicial to Art, inasmuch as "we have
heard that genius and taste determine precedence
there almost as little as at court; and that modesty
and talent stand very little chance indeed with in-
terest, cabal, impudence, and cunning." In this

spirit the writer institutes comparisons between
his Society (Suffolk-street) and that in Trafalgar-
square. The question concerning landscape is
settled as we have shown; but its "superiority"
is not limited to this class of Art; the following pa-
ragraph proves its supremacy in a higher:—

"We will observe that, although we have affixed to
that Society (Suffolk-street) peculiarly the credit of sus-
taining the landscape art, attention is no less due to
several of its figure-painters of considerable pretensions,
despite the vulgar notion that gold cannot be gold without
the Hall-mark."

If the writer has designed to perpetrate a pun it is
a bad one. We have occupied greater space in
considering this essay than it is by any means en-
titled to, for it has no merit whatever; and, now-
a-days, few will mistake for argument its senseless
abuse of the Royal Academy, while no one of its
readers can be at a loss to perceive the purpose for
which it has been written,—a purpose, indeed, still
more fully explained in a subsequent number of
"The Topic" (evidently by the same hand), which
professes to treat of "Art-Union Societies," in
which the writer dwells upon "the peculiar kind
of English ability manifested by Linnell, Creswick,
J. W. Allen, Pyne" (precedence here is duly given to
"the eminent landscape-painter," who might
have made "our case stronger" in favour of Suf-
folk-street), "De Wint, Copley Fielding, David
Cox, and—numerous others."

DESIGNS REGISTRATION.—A return has been
printed, showing the number of registrations of de-
signs, and the branches of manufacture under
which they were registered. From the 1st of July,
1839, to the 31st of December, 1840, inclusive,
under the Act 2 and 3 Victoria, c. 17, 154 designs
were registered at a cost of £277. 4s. From the
1st of January to the 31st of December, 1840, there
were registered 352, for which £692. 10s. was paid.
In the ensuing year the number was 495, and the
expense £998. 11s. From January to August,
1842, the number was 420, and the expense
£926. 2s. From September to December, in the
same year, 1953, and the cost of registration
£572. 15s. In the year following, the number
10,118, and the charge £1920. 5s. From January
to December, 1844, the number of designs was
10,635, and the sums paid for registering £1982. 3s.;
whilst for the year ending December, 1845, the
number was 8609, and the charge £1830. 8s. From
January to April last there were 2239 designs re-
gistered, and the expense £484.

ELASTIC MOULDS.—In our number for July
we offered some remarks on the award of prizes
by the Society of Arts to "Mr. G. FRANCHI, of
69, Myddelton-street, Clerkenwell, for the best
imitation of Ivory in plaster," and we referred to
the production of articles of a like character pre-
viously issued in Paris. We have received several
communications on the subject, and also one from
Mr. Franchi, which it gives us pleasure to state is
entirely satisfactory; not, indeed, with reference
to the objects he had copied from copies, but to
those he has produced from works, as they have
been obtained from the hands of the modeller or
sculptor. He has submitted to our inspection
several casts in imitation of ivory; they are ex-
traordinary examples of delicacy and fidelity; and,
beyond doubt, far closer resemblances of the ori-
ginal material than any we have seen of those
executed in France. The producer of those imi-
tations, in Paris, is M. Ipolite, but he, like Mr.
Franchi, has the merit only that appertains to a
skillful copyist; the former has, however, one ad-
vantage over the latter—in more easily procuring
excellent models: of the models to which both have
resorted, that of 'The Madonna' is the work of
M. Ragonneau, and that of 'The Saviour Blessing
Little Children' by M. Schœnewerk. We hope,
however, to find Mr. Franchi obtaining original
productions equally good, either among legacies
from the antique or from the hands of British
sculptors. We direct to his establishment the
attention of those who possess specimens that
might be multiplied with advantage. Casting in
elastic moulds was first invented in Germany
about forty years ago, but was then used only for
common work; and in Germany the principle is
continually practised at the present time for orna-
ments generally—but the object is rough and
never smooth; recent improvements were intro-
duced by M. Ipolite and Mr. Franchi—the latter
of whom about nine years ago produced some
meritorious examples, which he has recently
brought to a much higher degree of perfection.

The process by which these casts are executed is
of course a secret: we are in a condition to state
merely that they are produced in elastic moulds
and cast in one piece: in the case of M. Ipolite, we
understand the mould is capable of yielding but
one object; if Mr. Franchi's statement be correct,
he can obtain six from one mould; he is thus able
to dispose of them at a much cheaper rate than
they can be procured in Paris; and nearly all
those that are exposed for sale in London are from
his hands. We have thus discharged our duty in
offering some amends to Mr. Franchi for our sus-
picions on the subject of the award; expressing
our opinion that the prize was amply earned; and
directing attention to a most interesting class of
Art, and a most meritorious artisan, by whom it is
very successfully practised.

LECTURES ON ART.—We have the exceeding
pleasure to announce that it is the intention of
E. V. RIPPINGILL, Esq., to deliver a series of
LECTURES ON ART, in several of the leading
MANUFACTURING TOWNS of England. There is
no living British artist so well qualified for the
important task; and certainly no task so worthy
of being well executed. The difficulties which
stood in the way of a lecturer are many of them
removed; others are in course of removal; and
the remainder cannot fail to give way before ef-
forts judiciously applied. There is no field in
which labourers are more required, in which they
are so few, or in which there is better prospect of
a harvest. Mr. Rippingill has established a very
high reputation as a lecturer, and his great abili-
ties as an artist are known and appreciated; for
the honourable duty he is about to undertake he
has many advantages; his language is eloquent,
and his manner impressive; he is enthusiastic,
but also prudent; and his judgment will no doubt
be exercised to render his discourses and his ad-
vice practically useful to those he is about to ad-
dress. He is by no means unused to the task; for
he was, we believe, the earliest by whom this
plan was adopted—commencing it so far back as
1824, at Bristol and Bath. It is in the manu-
facturing districts, however, that a Lecturer on Art
is most required. There are, now-a-days, thousands
of persons who will derive benefit from Lectures
on Art, who, twenty years ago, would not have
given a moment's thought to the subject—we refer
not only to the manufacturers, but to the artisans,
a large proportion of whom are greedy of know-
ledge and panting for improvement. We shall
cordially co-operate with Mr. Rippingill in the
course he is about to pursue, recommending him
strongly to all we can influence, and reporting his
progress from time to time. Any communica-
tions on the subject with which our readers may
favour us we shall gladly hand over to him.

BRITISH EXPOSITION OF INDUSTRIAL ART.—
We are, we believe, justified in giving a hint that
preliminary steps will be, ere long, taken to ob-
tain, under the highest auspices, an Exposition of
Industrial Art in the British Metropolis. That
the country is ripening for such a procedure is
beyond doubt; but a considerable time must
elapse between the announcement and the comple-
tion of such an undertaking. There is no
longer any substantial reason why our neighbours
of France should periodically astonish the world
and reap a profitable harvest, without competition.

METROPOLITAN IMPROVEMENTS.—Perhaps the
most important of these improvements, at a period
when London is on all sides increasing, and fields
are rapidly covered by streets, are those which
ensure air and exercise to that portion of the
community who are compelled by their avocations
to be in "populous city pent," and whose health
requires that amount of both which every year
renders it more difficult to obtain. Primrose-
hill has been so celebrated and constant a haunt
of the Londoners, that the project of enclosing it
and building there, was looked on as an evil which
could not be retrieved. Spite of the affectation of
those who talked of its "Cockneyism," it was a
useful and a necessary spot to those who could
not go further afield; and our Government with
laudable zeal secured this property for the public
use. The hill and neighbouring fields are now
enclosed; the ditches which divided them are
levelled; the brambles and stunted trees re-
moved; and preparations are making for foot-
paths leading in various directions across them.
One thing only we hope for in the projected
arrangements: it is, that this central resort of
the poor—dearer to them by name and associa-

tion than to any other class—he not so “improved” and “beautified” that they (as in Kensington Gardens) be considered as unseemly visitors; but that the poor man’s recreative walk shall be held sacred in the arrangements about to be made where “he most did wander.”

ELONGATING PENCIL.—Under this title Messrs. Longmore and Co., of Birmingham, have recently introduced an ever-pointed pencil-case of a novel and ingenious character, for which they have taken out a patent. It differs from all those hitherto in use, by its capability of extension on a principle somewhat like that of a telescope, as its name implies; and is most convenient for the pocket, the length, when closed, barely exceeding three inches, but, when elongated for use, being of the ordinary extent. We have also seen a penholder from the same manufactory deserving of recommendation, which, by means of a spring, holds the pen firmly, and yet allows of its being changed without force or difficulty.

THE WELLINGTON STATUE.—This work is still in the pit in Mr. Wyatt’s foundry, and, though in a much more advanced state than when we saw it last, it will be yet perhaps three weeks before it can be moved. It is all put together and will be removed from the pit entire. Every care is exerted in finishing, as, for instance, the whole of the buckles will be burnished, and the entire surface is being finished with the file, and cleaned with a composition so as to give the metal a uniform polish, that it may be equally toned down by the weather. The statue, to the top of the hat from the hoof of the horse, measures thirty feet; the turnplate in which it was modelled measures forty feet across, and travelled upon forty rollers; and upwards of 100 tons of plaster were employed in casting the plaster model. In order to support the immense weight of metal the legs of the horse are necessarily solid, and the other parts are from one to three inches in thickness. The girth of the horse is twenty-two feet eight inches; the head measures six feet long; and the length from the nose to the tail twenty-six feet. Many portions of the work are completed in such a manner as to render internal fastenings necessary; in which case, the head of the figure not being yet ultimately fixed, the workmen are lowered down the neck of the figure to complete the work inside. The truck for the conveyance of the statue to its site has been constructed at Woolwich, but the preparations at Hyde Park-corner are not yet complete. Messrs. Grissell and Peto offered for £2000 to remove the statue from Mr. Wyatt’s premises to its site; but we believe that its removal is undertaken by Mr. Wyatt, with assistance from Woolwich. A substantial framework has been constructed for the purpose of raising the mass from the pit on to the truck. This will be fitted with some of the strongest tackles that Woolwich Dockyard can supply; and it is supposed that it will be drawn to Hyde Park-corner by artillery horses. It is, however, possible that it may not go there at all, for a move on the subject has been made in the House of Commons. We believe few things could be more satisfactory to the country as well as to all lovers of Art, than the interference of the House to obtain another site.

THE NELSON COLUMN.—The bricklayers are still busy about this column; but it remains a blot in Trafalgar-square.

THE ARCHAEOLOGICAL INSTITUTE have held their meeting at York; and the “Archaeological Society” are about to hold theirs at Gloucester; we rejoice to state that time has, in a degree, reconciled the differences that existed between them; and both, we trust, will work out the high purpose for which they were formed.

THE EXHIBITION OF THE ROYAL ACADEMY was closed on the 25th of July; those of the Water Colour Societies a few days previous; and that of the Society of British Artists on the 1st of August; “the season” has been most auspicious for them all; the sales have been greater than during any preceding year; and the “admissions” have largely increased. We believe the receipts of the Royal Academy will not fall short of £5000. There will, consequently, be no complaint of want of patronage, public or private.

THE ART-UNION PRIZES will be, as usual, exhibited at the Rooms in Suffolk-street, about the middle of the month. The collection will be, on the whole, good; but due attention should be paid to the fact that nearly all the pictures of the highest class were disposed of privately, before

they were placed on the walls of the Exhibition rooms. To our own knowledge, of nearly all the works coveted on the first days, there was scarcely one for sale.

MANCHESTER ROYAL INSTITUTION.—The Annual Exhibition of Modern Artists opened on the 18th ult., and is, we understand, of greater magnitude than that of any former time, the Council having determined to order as many works as possible. We hope to be enabled, from personal inspection, to give a more extended report in our next number.

‘PEACE AND WAR.’—The two pictures by Mr. E. Landseer, recently exhibited at the Royal Academy, have led to a result in which unquestionably ‘War’ is paramount. They are not, it appears, to be engraved by Mr. Aderman Moon, but by Mr. Graves; and the artist will receive for the use of them a much larger sum than even the enormous sum we mentioned—a sum of between £3000 and £4000. Into the disputes which have led to this issue it is not our business to enter; there may be no just cause why painters should not be “dealers and chapmen,” and make the most they can of their work; but connected with trading and bargaining there is also a lowering of intellectual tone; high minds cannot bend to the narrow principle; it is the implacable foe of lofty aspirations, and is very rarely, indeed, the associate of genius. We cannot but feel deep regret that the publishers, finding horses and dogs so extensively popular, consider it their interest to “bid” for the works of Landseer with an avidity worthy of nobler objects and a better cause. The enormous capital embarked in their production (including those now “in hand” and those that have been produced within the last six or seven years) cannot be less than eighty thousand pounds; the print about to issue of ‘The Drinking Horse,’ engraved by Watt, has cost £2000; the cost of engraving and “copyright” of the four lately in the Royal Academy Exhibition will be at least £10,000; the capital of the publishers is thus swallowed up; and they are prevented from undertaking publications that would better improve public taste and afford greater patronage to artists. But the evil does not rest here; the prints must be sold; they must be sold at large prices to pay the “big” copyrights; and those who cover their walls with “Landseers” have no room for works by other artists. We cannot help thinking that, notwithstanding the marvellous talent of Mr. Landseer, talent in which he is surpassed by no ancient and equalled by no modern master, his productions have exercised a very baneful influence over British Art. Eighty thousand pounds expended upon Art! For what? Without achieving a single one of the many high purposes of Art—without commemorating a single national event—without rendering homage to one great man, or contributing an iota to teach the mind or the heart. While Landseer’s ‘Ducks,’ ‘Macaws,’ and ‘Prince’s Greyhounds’ have “sold well,” such glorious productions as Eastlake’s ‘Pilgrims in sight of Rome,’ Leslie’s ‘May-day,’ Mulready’s ‘Wolf and the Lamb,’ and many others, have scarcely covered the expense of printing and paper. This shows a lamentable deficiency of public taste; but, although publishers can hardly be expected to sacrifice themselves for the public good, much of the evil, after all, rests with them; they have “puffed off” Mr. Landseer’s prints to the prejudice of pure Art, and now he is making them pay dearly for their penny whistle—sixteen or seventeen hundred pounds for the LOAN of a single picture! A small anecdote will illustrate this point. We saw a couple of French gentlemen, a few days ago, looking into the window of Messrs. Graves, in Pall-mall, and heard one of them say to the other “Voilà—mon Dieu! un autre chien!” The sarcasm was bitter; but it was true!

DUTIES ON BOOKS AND ENGRAVINGS.—A Government bill has been printed to amend the Act 7 and 8 Victoria, cap. 73, and to give effect to a treaty concluded between her Majesty and the King of Prussia, for the purpose of securing to the authors and publishers of the United Kingdom, and of the dominions of Prussia, respectively, a reciprocal protection in their rights of property in their productions. The rate of duty is set forth in the schedule annexed to the act. Books originally produced in the United Kingdom and republished in the country of export are to be charged £2. 10s. the cwt., and works not originally produced in the

United Kingdom 15s. the cwt. Prints and drawings (plain or coloured) 4d. each, and bound or sewn 1d. the dozen. This is the first practical working of an enlightened system of international copyright. Let us hope the example will be followed by other kingdoms of the Continent; we have no doubt that it will be so, for we have here unquestionable proof of the readiness of England to adopt a policy equally liberal and wise.

COLLECTION OF THE DUKE OF MONTFELTRO.—There is now exhibiting a small collection of pictures, principally Italian, belonging to the above-named Italian nobleman, in the Great Room, No. 30, Charles-street, Berkeley-square. The admission is free from ten until five o’clock daily, and the pictures will repay the trouble of a visit. They are ninety-three in number, and comprise many great names; but we never undertake to vouch for their authenticity, leaving that most important matter for connoisseurs to discuss. Among those which mostly engaged our attention, were a ‘Holy Family,’ Bellini; a ‘Portrait of Giovanni di Bicci Medici,’ by that rare painter Masaccio, and believed to be a true picture; and a very fine rocky landscape by S. Rosa. Some of the other pictures will be found, upon examination, to have great merit.

THE ART-UNIONS BILL.—This Bill is now in committee; and although there has been some opposition, and we may calculate on its being continued, there is little or no doubt that it will pass: the good sense and right feeling of the Legislature are too strong for such absurd arguments as those of Mr. Goulburn and Sir Robert Inglis, that the Society encourages gambling, and is therefore immoral. A good point was made by Sir George Grey, who, commenting upon a mis-quotation of Dr. Johnson by Sir Robert Inglis, that gambling was “allotting by chance,” said “that the hon. baronet often put his hand into the ballot-box on the table, which was an ‘allotting by chance.’” Was the hon. baronet aware he was then gambling? The Attorney-General stated that “in the bill, as at present framed, it was proposed to advise her Majesty to grant a charter to Art-Unions. This amendment was now to be embodied, namely, that if the Privy Council on Education should report to her Majesty that the object of the charter was perverted, the charter should be annulled.” The principle was further explained by Mr. Wyse, who said “he intended that Art-Unions, legitimately formed for the encouragement of Art, should be placed under the inspection and superintendence of Government, so as to enable Government at once to suppress any Art-Union, if it incurred the imputation of in any way encouraging gambling.” No doubt some wholesome modifications will be introduced into the Bill; but as to the great advantage of the system there seems to be but one opinion: those who dissent are few in number, singularly misinformed, and strangely prejudiced.

THE NATIONAL GALLERY.—In the House of Commons, on passing the vote of £3390 (a miserable pittance) for the “National Gallery,” Mr. Borthwick objected to an item of £630, being the price of a portrait purchased for the National Gallery as a production of Hans Holbein. No man who knew anything of Art would say that it was so. The purchase had been made under an erroneous impression. The Chancellor of the Exchequer observed, that in this case a deception had no doubt been successfully practised. Hopes were entertained that the sum might be recovered from the vender; but it was found impracticable to resist the claim. Our readers will remember the part we took in this subject at the time the unfortunate bargain was paid: the vender threatened us with an action; but “thought better of it.” This affair should act as a warning to buyers of “Old Masters”; if some of the best judges in Art were taken in, how must it be with those whose knowledge and experience are very limited?

MR. BUCHANAN’S IMPORTATIONS OF NEW PICTURES.—We have already had occasion to notice the numerous importations, into England, of fine works effected by Mr. Buchanan, and the important influence which works of the highest order possess in the cultivation of a refined judgment by their presence in our country. We would fain contrast the tendency on the public taste in contemplating the important pictures of the great Italian masters—the illustrious dead—with the effect produced by the present very secondary penchant to possess the works of the

Dutch painters. With all due admission of the beauties of manipulation and truth of Nature they display, the mind can never be elevated beyond this feeling of admiration; the evil fashion is sure to correct itself: the poetry and sublimities of Art will not long remain without their crowning meed; and on a future day, perhaps not far distant we shall exclaim as Louis XIV. did, when he saw the walls of Versailles hung with the works of Teniers and Ostade—"Otez-moi ces magots." On this account we award the palm to Mr. Buchanan's steady judgment, boldly maintained by that gentleman under the most untoward and lukewarm encouragement on the part of Government, in the formation of our National Gallery. Even since the ungratifying result of the late sale at Christie and Manson's, he has succeeded in bringing to this country four very important high-class works. One of these is a splendid composition by Bonifacio, in all points rivalling his great prototype, Titiano Vecelli, whether in the fine character of its figures or the brilliancy and grand effect of its landscape. The second is a picture of 'St. John the Evangelist writing his Epistle in the Island of Patmos,' a work of transcendent merit by Carlo Dolce. The third is the 'Portrait of a Nobleman,' by that rare master, Palma il Vecchio, and, without doubt, the finest example we possess of him in England. The fourth picture we cannot pass over without a very special notice on its importance to the Arts in this country: it is the well-known picture of the Zembecari Palace, at Bologna.—The Portrait of the Emperor Charles V., by Titian, regarding which so much has been written by Italian authors, both ancient and modern, especially by that great authority, Vasari. It is the identical picture painted from the life at the period of the Emperor's coronation, and retained by the artist as the study from which he made the other portraits of Charles V. which were demanded of him. It is executed with a force and bravura unequalled by any of his other pictures of this class, and has been always called, in Italian phraseology, "Uno miracolo del Arte." In our own language there is no exaggeration in calling it—"The picture of the present year." It has already passed into the hands of a private possessor; and another distinguished collector has secured the Bonifacio and the Palma il Vecchio. Thus they are, as it were, lost in the advantages they would offer to modern Art; unless, as we hope, the public may have the chance of seeing them at a future Exhibition of the British Institution. Whence comes it that private individuals obtain such works? Is it that they can better appreciate them than the Trustees of our National Gallery? or are the Trustees in ignorance of opportunities of obtaining these rarities of excellence? We believe the truth is, that private persons of refined taste will give princely sums, while the Trustees are haggling about the price, or scheming to get an abatement of the odd shillings upon the number of guineas demanded.

ART IN DECORATION.—Mr. E. T. Parris has been for a considerable time occupied in decorating a suite of rooms for Sir Roger Palmer, of Portland place; we have reason to believe the work is of very high character,—that Ornament is there made subservient to Art, and not, as it too generally is, the principal, to which the artist is a minor accessory. We hope, in our next, to be enabled to examine, and fully report upon, this work.

THE INSTITUTION OF THE FINE ARTS.—We have received accounts relative to the Institute which are intended—and in a degree calculated—to restore confidence. Our information is *ex-parte*, for, according to a very absurd regulation, none but professional artists are permitted to be present at the meetings; but it would appear that on Thursday, July 23, a meeting was held, at which the circular extracted from in our last was severely handled, having been, "by an almost unanimous vote of the assembly, consisting of nearly a hundred members," handed up to the Chairman and publicly destroyed." At the same time the accounts of the Society, "having been previously examined and attested by a public accountant, were submitted to the meeting, which expressed, by a unanimous vote, its entire confidence in, and regard for, their Treasurer, G. R. Ward, Esq.," further, a resolution was adopted, "requesting the Council to suspend the rights of the members whose names were affixed to the document in question until ulterior measures can be adopted." Further than this we are not at present in a condition to re-

port; but we must repeat our sincere regret, that dissensions of a very serious nature have crept into the Institute; we believe, however, they originated in, and that their continuation has been limited to, some half-a-dozen members—or less—whose "co-operation" would be dangerous to any Society, and from whom hostility is more to be desired than assistance.

THE REPORT OF THE SCHOOL OF DESIGN.—This document is in preparation, and will be issued ere long. We believe it will be on the whole satisfactory; we regret to learn, however, that the Government grant has been but very slightly augmented. Surely, for so high a purpose—to forward a system that will return a thousand-fold to the country—aid should be given with no niggard hand. There can be no doubt whatever, that a largely-increased sum would not only meet with no opposition, but be exceedingly satisfactory to the country at large.

BIOTRY IN THE NINETEENTH CENTURY.—It will scarcely be credited that, in this enlightened age, a petition has been prepared for presentation to the House of Commons, praying that certain pictures contained in the National Gallery may be removed from the building, as being "representations blasphemous and insulting to our holy religion," and, moreover, "direct breaches of the second commandment." The petition has been transmitted to a large number of the clergy of the Established Church, entreating "signatures"; and it is accompanied by a woodcut of one of the "shocking" pictures—a painting of Murillo. We do not trust ourselves to comment upon this transaction.

REVIEWS.

A TREATISE ON THE THEORY AND PRACTICE OF LANDSCAPE GARDENING, ADAPTED TO NORTH AMERICA; with Remarks on Rural Architecture. By A. J. DOWNING, Author of "Designs for Cottage Residences," &c. Second Edition. New York and London: WILEY and PUTNAM.

If it was with some misgiving that we first opened this volume, such feeling quickly gave way to cordial approbation; for it is one that has very agreeably disabused us of some prejudices and misconceptions, by convincing us that sound criticism and refined taste in matters of Art are not confined to this side of the Atlantic. Mr. Downing has here produced a very delightful work, one that must be welcomed even in this country as a valuable addition to what we ourselves already possess on the same subjects, and which cannot fail to prove of equally extensive and beneficial influence in America, where quite a new territory is opened for the exercise of the art of Decorated Landscape Scenery and its architectural accompaniments. The encouraging reception the book has met with is itself a gratifying proof that the author's countrymen possess some relish for the elegant and humanizing pursuits he treats of; and, should they obtain from him some of the generous enthusiasm with which he regards this "Old-World" fatherland of ours, there would be less bitterness and asperity on one side and on the other.

In his first section the author gives us a succinct history of gardening and its different styles in different countries, with characteristic notices of the principal modern practitioners of the art, and the chief writers upon it—useful information in its way, yet rather as a refresher to the memory than as containing anything fresh in itself; whereas we now obtain in addition to it a great deal of what is equally new and interesting, viz., an account of the progress of ornamental gardening in the United States, and of the most noted parks and "places" there. Few of these date at all beyond the commencement of the present century, and some of the best are of quite recent formation, their grounds having been laid out by M. André Parmentier, who emigrated to that country no longer ago than 1824, and whose "labours and example," says Mr. Downing, "have effected far more for landscape gardening in America than those of any other individual whatever." The district on the Hudson River, midway of its course, exhibits some of the best specimens of cultivated landscape scenery in the whole Union, and one of the finest of them is "Hyde Park," the seat of W. Langdon, Esq., whose grounds were laid out by Parmentier. Among the other

"places" here spoken of is Beaverwick, near Albany, where the grounds around the mansion comprise several hundred acres, and the house itself (erected from the plans of Mr. Diaper), with its hall, "with mosaic floor of polished woods, marble staircase, frescoed apartments, and spacious adjoining conservatory, is perhaps the most splendid in the Union." Of several of the seats here mentioned the book contains vignette views—too small, indeed, to do more than give some idea of the general form and situation of the respective buildings, but serving as aids to memory in recollecting and distinguishing them by name.

The second section treats of the theory and principles of landscape gardening, or that one of the two leading modes of the art which, as its name imports, takes natural scenery for its prototype, while the other is undisguisedly artificial, regular and methodical, and sometimes pushes the artificial into the *unnatural*—as when trees are clipped into the shape of statues, and other miserable conceits, betraying the barbarism of false taste, are indulged in. As far as we are aware, the comparison has not been made before, but the two distinct modes may properly enough be likened to verse and prose, respectively; nor is the comparison invalidated by saying that the poetical would be almost exclusively on the prose side, because the same may happen in the case of language itself, where rhythm and rhyme do not exclude the prosaic, nor unmeasured diction the poetical. Landscape gardening, then, may be regarded as natural landscape trained to express itself in a polished prose style, either studiously ornate, luxuriant, and elaborate, or affecting force and energy. As nominal distinctions for these two divisions of the natural style, Mr. Downing adopts the terms—the "graceful" and the "picturesque" schools of gardening, preferring the former to London's term "gardenesque," or to the epithet taken in contradistinction to "picturesque," because all landscape gardening, he observes, aims at the beautiful. True; but, if it be at all worthy of the title of landscape, it also aims at the picturesque. Both "beautiful" and "graceful" are far too vague in meaning to be expressive of any distinct characteristic in opposition to the "picturesque," because the quality intended to be signified by them may, as frequently as not, be found in combination with the last-mentioned one. We, therefore, decidedly prefer "gardenesque" as a more significant term, although it is not altogether free from objection. Dismissing verbal niceties, and considering what is most of all important, the matter itself, we can aver the remarks and precepts both in this section, and the following one on "Woods and Plantations," to be highly judicious, and to evince refined taste founded upon practice and study. The chapters or sections on the treatment of ground, and on that of water, abound with excellent hints deserving the attention of the landscape-painter as well as the landscape-gardener;—and more than hints or general directions is not to be expected, where Nature is the model that is to be looked at and followed as a guide. Natural scenery cannot be planned like garden-plots, laid out in geometrical compartments, which may be drawn out upon paper without any other data being required than the actual dimensions of the site.

Not the least interesting portion of the volume is that devoted to the subject of "rural" or villa and cottage architecture, for it makes us acquainted with several residences of the kind in America, in describing which the pencil as well as the pen is here employed. Among them is the author's own residence, also that of Washington Irving, in regard to which last it is said:—

"There is scarcely a building or place more replete with interest in America, than the cottage of Washington Irving, near Tarrytown. 'The Legend of Sleepy Hollow,' so delightfully told in the 'Sketch Book,' has made every one acquainted with this neighbourhood, and especially with the site of the present building, there celebrated as the 'Van Tassel House,' one of the most secluded and delightful nooks on the banks of the Hudson. With characteristic taste, Mr. Irving has chosen this spot, the haunt of his early days, since rendered classic ground by his elegant pen, and has made it his permanent residence. The house of 'Baltus Van Tassel' has been altered and rebuilt in a quaint style, partaking somewhat of the Eng-

lish cottage mode, but retaining strongly marked symptoms of its Dutch origin. The quaint old weatherecks and finials, the crow-stepped gables, and the hall paved with Dutch tiles, are among the ancient and venerable ornaments of the houses of the original settlers of Mahattan, now almost extinct among us."

Embellishments, "architectural, rustic, and floral," form the subject of the last section, and would of itself alone afford matter for quotations and remarks to some extent; but, if we say anything further, it must be on some other opportunity. For the present it must suffice that we have at least introduced to our readers a work, which, such of them as are at all interested in gardening, planting, or building, will no doubt become, not only acquainted but familiar with, as a judicious instructor and agreeable companion.

THE TOWN AND CASTLE OF HEIDELBERG. Engraved by T. A. PRIOR, from a picture by J. M. W. TURNER, R.A. Published by the Engraver, 3, Elizabeth-place, Putney.

This print is absolutely refreshing; it exhibits the great landscape-painter of the age and country translated into "black and white"—and, unhappily for Art and for the world, his later productions are less valuable in the original than in the translation. The best engravers of England have from time to time multiplied copies of his works: it is not too much to say that to none of them has he been more indebted than he is to Mr. Prior—an artist hitherto comparatively unknown, but who, by this engraving, at once establishes indisputable claim to the highest professional rank.

There are few towns of the Continent so interesting to the British public as that of Heidelberg; its historical associations are peculiarly rich; the castle looks down, more than half in old ruins, upon exquisite passages of Rhine scenery; it is, in fact, the great point of attraction to all travellers—a visit to which is worth a far more weary pilgrimage than that which now conducts the tourist to its base. The subject of this picture is, therefore, in itself, important; but as a work of Art it has scarcely ever been surpassed.

The time-honoured and time-troubled castle is presented on the side of the hill, commanding the town and overlooked by a mountain; it is sufficiently near to permit an examination of its details; yet distant enough to indicate its character as the remnant only of a glory of the past. The long and narrow bridge stretches across the noble river, on the banks of which groups are busied—some in active occupation, others in seeking pleasure. The theme has been ably treated; seldom has a mere landscape been made more interesting by the pencil. Mr. Prior, we repeat, deserves the very highest praise for the manner in which he has transferred the work to copper, and so multiplied the enjoyment it cannot fail to afford. It is a most brilliant and effective print; presenting a rare combination of force and delicacy,—a production of great labour, but of labour well bestowed.

ILLUSTRATED EXCURSIONS IN ITALY. By EDWARD LEAR. Published by M'LEAN, Haymarket.

The sketches contained in this volume present Italy under new features to the public: the subjects being from the Abruzzi; and we are only surprised that this part of the country has not been long ago *exploitée*, when we remember that every venerable stone in the Italian cities has been more celebrated than the Tomb of Polydorus. Who is there who knows not the Dogana at Venice as well as he knows our own Custom-house, and every piazza in the *terra beata*, with precisely the amount of shade he might be able to ensure in each, if his evil fortune drew him forth in the midday heat of the Neapolitan or the Roman summer? The non-itinerant public know the best features of every city in the Italian states, but they know nothing about the Abruzzi; nor do the generality of ordinary travellers, nor even the inhabitants of the neighbouring districts, know much more than they of this part of the country, which, like Sicily, has been represented as a wild district infested by robbers, and altogether unfitted for the residence or even the visits of members of civilized society. Perhaps, with the exception of the published tours of Sir R. Colt Hoare, Bart., and of the Hon. Keppel Craven, there is no other travelling account of this part of Italy; while we are yearly dosed with all kinds of journals and

tours to those parts that everybody knows everything about.

The work contains thirty principal views, with highly-effective small woodcuts of interesting snatches of scenery to the number of forty. The lithographs are executed upon tinted paper, the highest lights being touched in with white. The subjects are all extremely well selected, and have been drawn on the stone by Mr. Lear himself with admirable breadth and effect. These very interesting views are not street scenes, but distant views of towns, which describe also the character of the country by which they are surrounded; and they are accompanied by letterpress, written by the artist himself, who has referred extensively to topographical and historical works in the Italian language.

The lithographs commence with two views of Tagliacozzo—the first showing the cliffs that overhang the place; and the second, the town itself beautifully situated, and rising on the right as an amphitheatre. These are followed by views of Avezzano and Celano—in the latter, the famous Castle of Celano is a prominent feature. The twelfth plate presents a view of a place curiously situated on the side of a hill—this is the Citta di Penne, so little visited by strangers that the artist was fain to pique his horse in the market-place, as there was no inn in the place. Views of Antrdoco and Rieti follow, both romantically situated—the former especially so, being immediately dominated by apparently inaccessible mountains. These views are the last of the artist's first Abruzzo expedition; for the Abruzzi are three, and he divides them accordingly. Various views of Albe, Civita d'Antino, Pescina, Abadessa, Castel di Sangro, Scanno, &c., follow, terminating with Amatrice, after which Mr. Lear proceeds by Rieti to Rome.

This is a part Italy that so few travellers visit, and of which there are so few accessible accounts, that those interested in this *terra incognita* cannot do better than consult Mr. Lear's book, who, in addition to his able lithographs of the *physique* of the country, dwells agreeably upon its *morale*, and also upon its *cuisine*—an important chapter in all histories—which, by the way, in the Abruzzi, is by no means of the first order.

THE PRINCIPLES OF GOTHIC ECCLESIASTICAL ARCHITECTURE. By M. H. BLOXAM. London: D. BOGUE, Fleet-street.

"Eighth edition," says the title-page; and those two words seem enough to render our office of critic nugatory. The utility and value of such a handbook has been thus tested and proved—weighed in the balance and not found wanting—submitted to the public, and accepted with avidity. Still, the present edition comes to us with extra engravings and more information, and is, therefore, entitled again to consideration. For our own parts we must say, that as a portable "pocket-book," to all pedestrian church visitors and antiquaries, it will be acceptable as a companion, abounding in useful and agreeable information, rendered still plainer by an abundance of woodcuts, well selected from varied and valuable originals.

THE SCENERY AND POETRY OF THE ENGLISH LAKES. By CHARLES MACKAY, LL.D. London: LONGMAN and Co.

We often meet with men who have traversed the half of Europe, and subjected themselves to the vexations and annoyances of a dozen continental trips, in search of the picturesque and beautiful—apparently unconscious that their own country possesses both; in most instances equal, and in many cases superior, to those which are to be found in any region under the sun. Paris and the Rhine and Switzerland are every summer visited by thousands of English, while the loveliest and sweetest spots of God's creation, the mountains and the lakes, the forests and the meadows, of Britain are comparatively untravellered and unknown. We confess to have in us so much of the love of "fatherland" as to prefer the hedgerows and pastures of an English landscape to the grim towers and rugged rocks of Germany, or the gay throngs on the Boulevards of Paris. "The Scenery and Poetry of the Lakes"—the very title is replete with associations of the beautiful, suggesting thoughts of pleasant ways—the glades and nooks of solitude, the habitations of peace, into which the turmoil of life and the distractions of the world cannot find entrance. Gray and Wordsworth and Wilson have revelled in the quiet loveliness of

this district, and immortalized its scenery in many a glowing line. Mr. Mackay is well known to the public as a most pleasing and elegant writer, both in prose and verse: the volume before us is written with such feelings as the places he describes would naturally inspire. Starting from Lancaster he ranges the entire locality of the lakes, brings every place worthy of observation under notice, narrates its history, culls its poetry, and acts the part of "a pleasant, gossiping fellow-traveller." We would most gladly just now quit the hot streets of our crowded metropolis, and trace his footsteps with his volume in our hands. The work is enriched with a large number of illustrations on wood, by Harvey, Gilbert, D. Cox, jun., &c. &c.

THE FIELD-FLOWER. Engraved by POSSEL-WHITE, from a Drawing by VIDAL. Publishers, GOUPIÉ et VIBERT, Paris; GAMBRAY, JUNIN, and Co., London.

This is one of a series in course of issue by the eminent publishers of Paris—drawings by Vidal, whose pencil is justly famous for extraordinary refinement and great skill in picturing character. His subjects are infinitely varied; we not long ago noticed the print of "Curiosity"—a *fille de chambre* peeping into a sealed letter; we have here the contrast—a beautiful and gentle maiden seeking to know her love's destiny from the torn petal of a field flower. It is a pretty thought gracefully worked out; there is great delicacy in the treatment of the subject, very simple though it be; for it tells a story with fine effect. The engraver of this series is an Englishman—and we know that Mr. Posselwhite has received the marked approval of the artists and the critics of France. His work is executed in the mixed style—line and stipple; and his object has been to produce, as nearly as he could, an imitation of the drawing. We are pleased that French publishers have found it to their advantage to resort for aid to an English burin; and that the engraver has so accomplished his task as to obtain high praise on the Continent. He merits it both there and here.

GILBERT'S MODERN ATLAS OF THE WORLD FOR THE PEOPLE. London: J. GILBERT.

Mr. Gilbert has done good service to "the people," by putting into their hands at a marvellously cheap rate a number of useful and valuable geographical works. We have here three maps for one shilling, engraved in a clear and distinct manner, with coloured outlines. The Atlas will be completed in eleven parts, including a consulting index of twenty-four thousand places. We cordially recommend it to all who require a neat and correct book of reference.

A NEW UNIVERSAL ETYMOLOGICAL AND PRO-NOUNCING DICTIONARY OF THE ENGLISH LANGUAGE. London: J. GILBERT.

This is another of Mr. Gilbert's truly valuable publications, well deserving a place on the table of those whose means will not permit them to purchase more costly, yet scarcely more useful, works. It contains upwards of two thousand words which are not to be met with in the dictionaries of Johnson and Walker, embracing the principal of those used in the most popular of the natural sciences and natural history; with a large number of the obsolete words occurring in our old standard authors, illustrated by appropriate quotations, with the derivation of each word and its proper accentuation. Such a work has been long called for, and from the manner in which this is produced, and its cheapness, it must have an extensive sale.

HAND-BOOK OF ANATOMY. London: S. HIGLEY.

A little work compiled for the use of students of Art, who have not the opportunity of drawing from the living model. It is simple in its pretensions, consisting merely of illustrations of the bones and principal muscles of the human figure, with their anatomical names, and arranged in a way suited for easy reference. The descriptions adopted are from the folio edition of Flaxman's "Anatomical Studies." The publication may be very useful to the tyro in figure-drawing.

TO CORRESPONDENTS.

WE regret that we are compelled to postpone the publication of Mr. Pyne's sixth letter on Landscape until our next—in consequence of its requiring an engraving which we could not get ready in time.

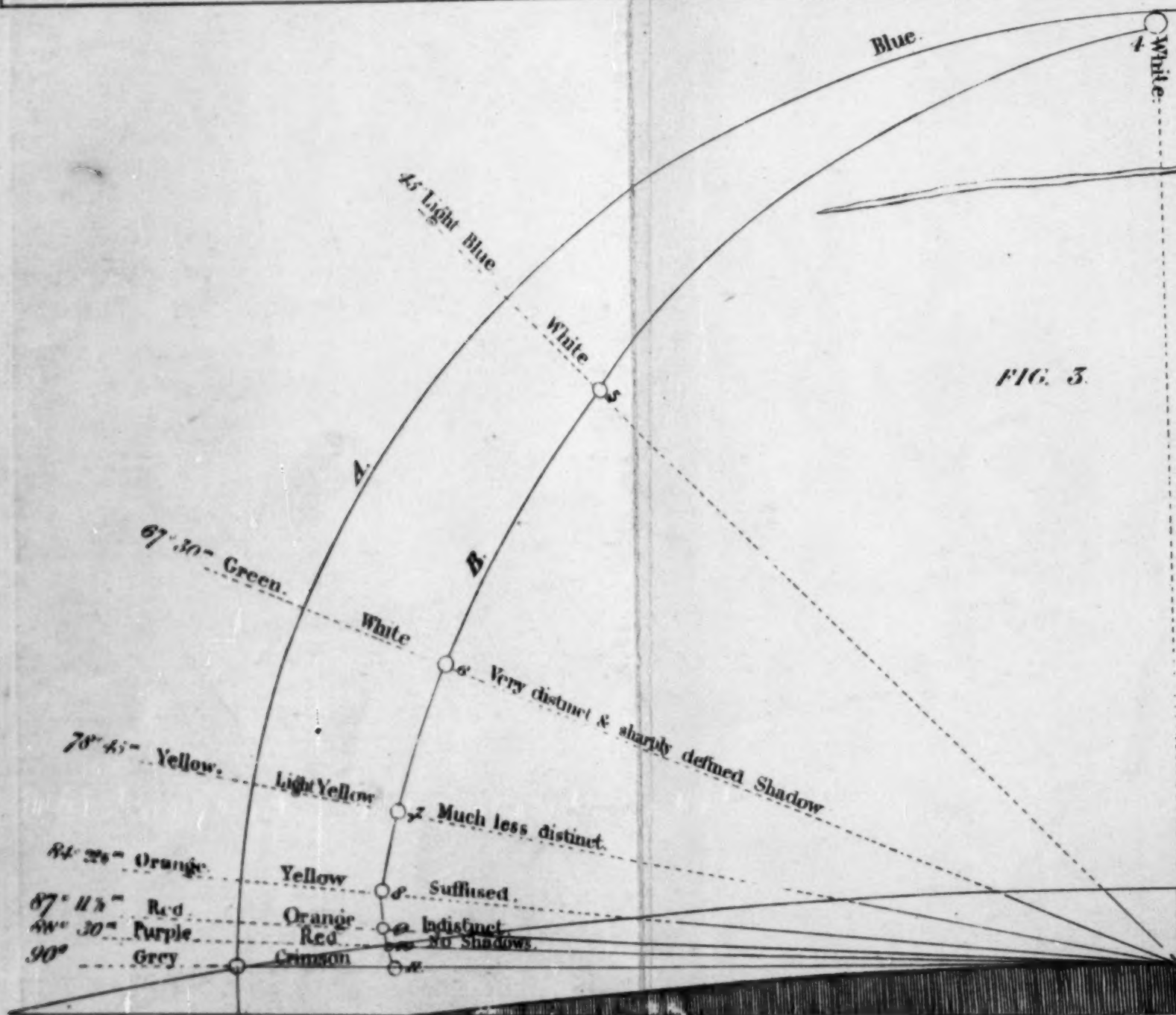
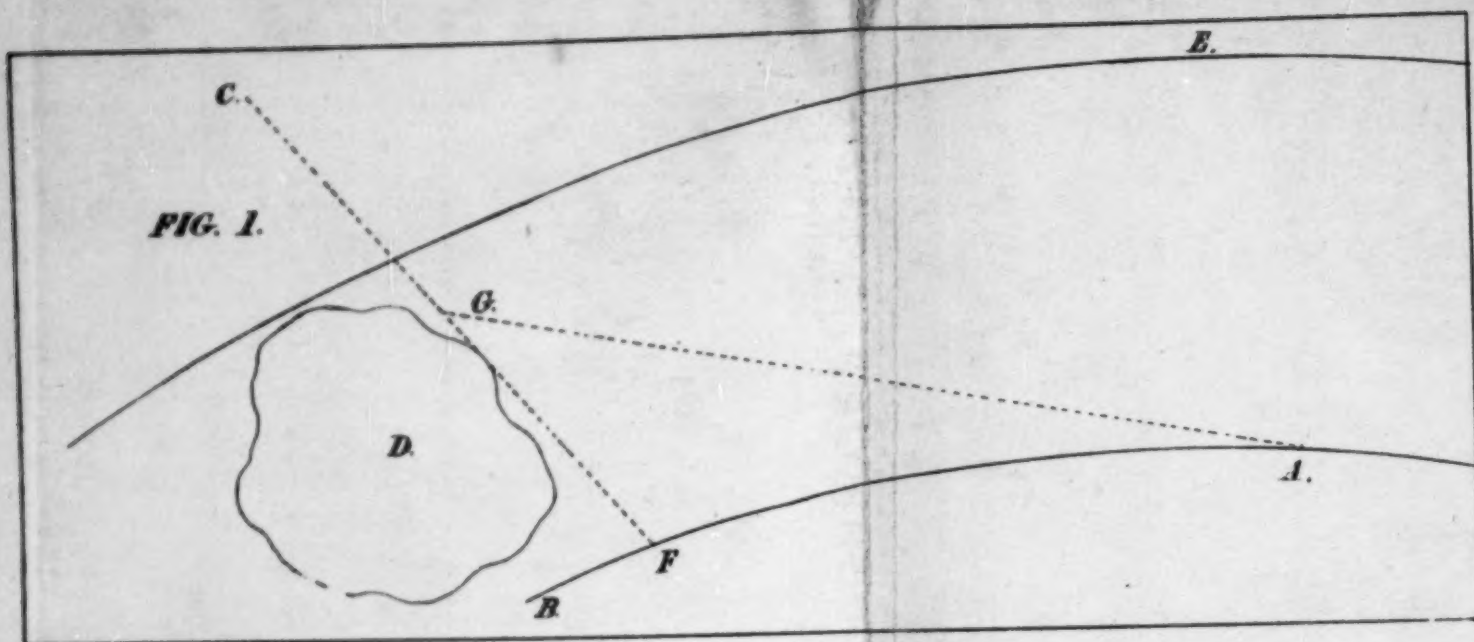


FIG. 2.

